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IN THIS ISSUE.... Today's beautiful ballads: We've Only Just Begun . . . You Light Up My Life . . . The Rose . . . Sunrise, Sunset . . . TV & Film Themes: Song from M*A*S*H . . . Those Were The Days

PLUS... playing soft rock . . . rhythmic notation . . . songwriter Johnny Mandel . . .

. . . and MORE!

sheet music MAGAZINE

February 1983 vol. 7 no. 2

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Huggin' and Chalkin'. . . . .

Sheet Music Magazine,

With reference to Virginia Glancy's letter in the December issue, the song she wants is *Huggin' and Chalkin'* by Clancy Hayes and Kermit Goell.

A majority of the people who know of this song will swear it was written by Hoagy Carmichael, as it is his style and he recorded it most successfully.

Sincerely,
Donna Hydle
Lemon Grove, CA

Hi,

Received Sheet Music Magazine today noted that you were baffled by Virginia Glancy's request re: *Huggin' and Chalkin'*. I happen to have it on a tape from the set of *Fabulous Memories of the Fabulous '40s. Huggin' and Chalkin'* was written by Clancy Hayes and Kermit Goell, and recorded in the '40s by Hoagy Carmichael and Chicadees with Vic Schoen & Orchestra. It was also recorded in the '50s by Bob Scobey and played on the radio.

Enjoying your magazine.

Sincerely,
Harriet Sewell
Pensacola, FL

These are but two of the numerous letters identifying Huggin' and Chalkin! *And, in cases like this, we took our share of (good-natured) abuse for not being able to identify the tune. We even heard from contributing editor Dan Ruskin, with his revelations. . . .*

Dear Sheet Music Pals,

How well I remember the scandal when *Huggin' and a'Chalkin'* first hit the airwaves! The fat women of America really threw their weight around and the song left as soon as it came. But it made it on the charts that summer and I did it at parties. The girl was so fat he'd hug what he could encompass, chalk the boundary and continue around her until she was all hugged all around.

It was so tasteless and inconceivable that no one possibly could have been offended. And it was witty, in a country sort of way.

It was the kind of song that could only be written by Hoagy Carmichael. Or his brother, Stokley. . . .

Harmoniously,
Dan Ruskin
Washington, DC

Stokley??

Dear Sirs,

I have been getting your Sheet Music magazine for a year and have just renewed my subscription. I enjoy it very much.

I would like to know if you or your readers can tell me who wrote the music to "It Isn't Fair" so that I can order the sheet music? Also, I would like to know the name of a song that starts "There's a cabin in the pine, hidden in the wildwood, wrapped in Honeysuckle vines".

I would appreciate any information on these songs.

Maxine Smith
9010 N.W. Maple Dr.
Parkville, MO 64152

It Isn't Fair *was written by Harold Levey and Kenneth Webb, published by M. Witmark & Sons. The second song is titled, appropriately enough,* There's A Cabin In The Pines, *written by Billy Hill, and published in 1933 by Shapiro, Bernstein & Co.*

Gentlemen:

Just received my first copy of Sheet Music Magazine and am so pleased!

I have been intrigued by Gay Nineties music for many years, having been exposed to it first in an LP record by Kay Starr. Is there a publication devoted to it? I am particularly interested in obtaining words and music to "The Bird On Nellie's Hat."

If you can give me any information regarding this type of music I would be most grateful

Elizabeth Tice
Rt.2, Box 155-H
Evensville, TN 37332

We aren't aware of any one publication catering to music of the "gay nineties." However, we did find "The Bird On Nellie's Hat." It's in the same collection mentioned elsewhere in this month's Mailbox, The Marks International Song Book.

Dear Mr. Shanaphy:

I am a new subscriber to your magazine, and notice that people write to you to have you locate different songs.

I ask your help to locate the oldie "Lost In a Fog." It was a friend's and her late husband's favorite song to dance to, so I'd like to surprise her. She has asked me to play it (I play piano by ear), but I couldn't remember all of it.

I would appreciate any help you can give.

Yours sincerely,
Darlene Anderson
1200 Sherman Ave. #3
Coeur d'Alene, ID 83814

There are a few songs titled "Lost In a Fog," but we're sure you are thinking of the Dorothy Fields/Jimmy McHugh composition, published by Robbins Music Corp.

Dear Sir:

Throughout my life periodically has come a song I used to hear on my brother's record player. It began "When shadows fall," and I think it was titled "Home." I seem to remember it being done by Bing Crosby, and it was on an old brown paper-backed record. This goes back into the early '30s. Could you perhaps do a standard organ arrangement of this for a future issue?

I really look, forward to each issue of "Sheet Music" and have learned quite a lot from every one. I am self-taught, so there is much to learn.

Thank you,
Carrie M. Goodlett
1034 Lake St. #4
Venice, CA 90291

"When shadows fall and trees whisper. . ." goes the first line of the chorus to "Home," written by Peter Van Steeden, Harry and Jeff Clarkson and published by Mills Music in 1931. The song can be found in The First Time Ever *fake book, available from Songbooks Unlimited. (See ad in this issue).*

Dear Mr. Shanaphy:

Could you help me find a song made popular by the wonderful comedian, Joe Penner in the "30's"? The lyrics rang something like this: "Hard luck!! Hard luck always follows me. Everywhere I go, hard luck's sure to be. . . I met a little girl, a pretty little girl, as pretty as a girl can be (bugle call) . . . then came the war." Joe Penner used to come on stage with a live duck and inquire, "Anyone wanna buy a duck?" He was very popular with children as well as with adults. One time he was the feature stage attraction in Pittsburgh, I believe, when he refused to perform until the featured movie was changed. He was correct in claiming that the movie wasn't fit for a juvenile audience to see. The management booked another movie.

Your magazine is very popular with the members of Jerry Reilly and his California Banjoliers and Banjos-A-Plenty. I have the pleasure of playing tenor banjo with each of these great musical groups.

Cordially yours,
Rolland Truman
4522 Greenmeadow Road
Long Beach, Calif 90808

Any takers?

mailbox *continues on page 41*

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PUBLISHER/EDITOR-IN-CHIEF
Edward J. Shanaphy

BUSINESS MANAGER
Robert Cornwell

EDITOR/ART DIRECTOR
Joseph L. Knowlton

CIRCULATION DIRECTOR
David Grossman

PROMOTION/PUBLIC RELATIONS
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SUBSCRIPTION MANAGER
Betsy Price

ADMINISTRATION
Doris Hamm
Peter Cornwell

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Keyboard Workshop

The Sound of Soft Rock

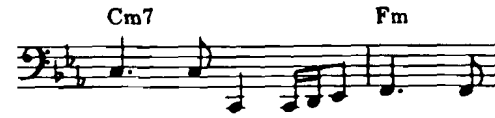
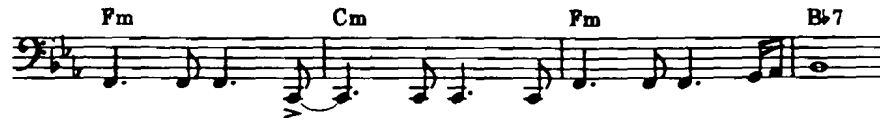
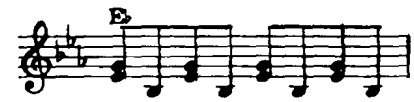
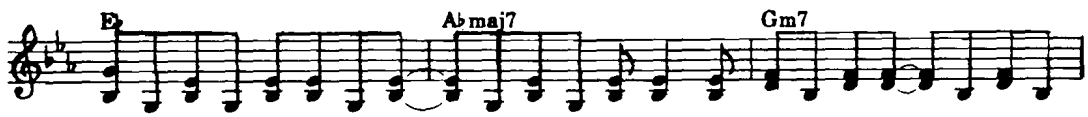
by Stuart Isacoff

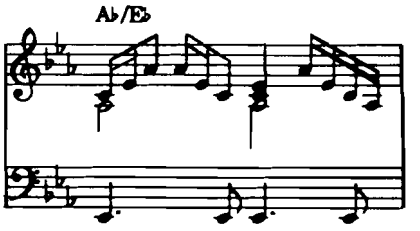
Today's pop sounds are a hybrid of many musical styles. Music that once appealed to only limited numbers of people — such as rock and country — have taken their place alongside more traditional elements of the pop "melting pot." Now, more than ever, the pop musician must be familiar with the whole range of contemporary styles.

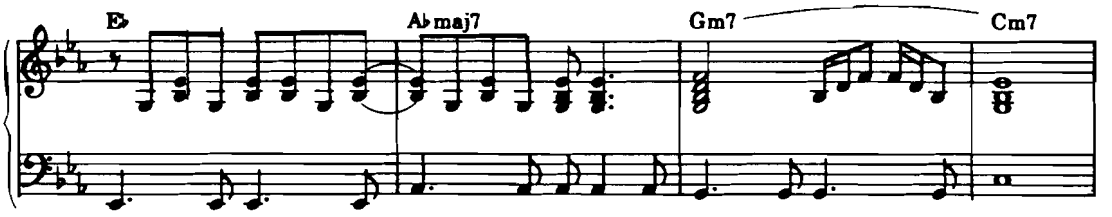
One modern style in common use is often labeled "soft rock." Contemporary ballads are almost always backed up with a strong, steady beat, and slightly syncopated rhythm—trademarks of the popular "soft" sound. Keyboard players who want to practice this style can do so with a tune like "We've Only Just Begun." (The complete music is in this issue.)

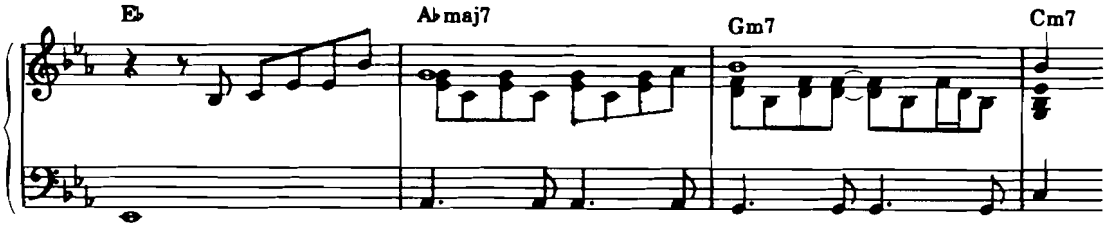
The bass is important in all pop music, and soft rock bass rhythms really help to set the right mood. Often, the rhythm is a simple repeating pattern based on a dotted quarter followed by an eighth:

Try this using the "We've Only Just Begun" chord progression:

This pattern can be spruced up at times by adding little connecting scales from one root to the next:

or by using "anticipation," the practice of hitting a main note earlier than expected:

The right hand can also play a basic pattern, which simply arpeggiates the notes of the chord being played:

To add more of a "kick" to the sound, this chord arpeggiation can be made more interesting through a bit of rhythmic "play." Practice this pattern for a while, and you'll have a basic "rock" approach that can be used over and over in countless songs:

Want to get even fancier? Try adding these sixteenth-note arpeggios every once in a while:



Now, let's put the whole package together, using the first few measures of our chord progression:

The only thing left to do is integrate these patterns with the melody of the song. Just keep in mind that you don't want to cover up the melody, so you'll want to save the fancy or busy background figures for times when the melody is static or silent:



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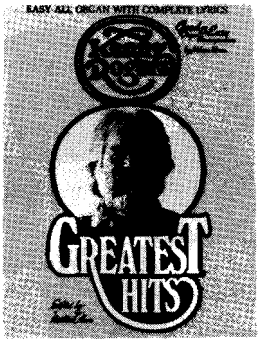

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Johnny Mandel–His Music, M*A*S*H, and other thoughts. . . .

In this article we're going to talk about two institutions - one is a television series that is coming to an end after an incredible eleven years on the air; the other is the composer whose song, "Suicide Is Painless," has become forever associated with that series. The TV show is, of course, M*A*S*H, based on the Robert Altman film of 1970. The composer is, of course, Johnny Mandel.

For anyone that might be just returning from twelve years on a desert island, we'll back up a bit. "M*A*S*H" is an abbreviation for *Mobile Army Surgical Hospital,* a life-saving innovation of the Korean War designed to bring medical attention closer to the battlefield. As non-combatants brought virtually to the front lines, the doctors, nurses and staff of the fictitious 4077th M*A*S*H unit suffer most of the rigors of combat while attempting to save lives, relieving the stress of the situation with off-center antics and liberal doses of black humor.

Given the grim realities and the convoluted humor of the situation, what better anthem than "Suicide Is Painless," the M*A*S*H theme song.

We spoke with Johnny Mandel at his California home about the appropriateness of this song, and he had an amusing revelation about its creation. In the original film, one of the doctors in the M*A*S*H unit decides he's had enough, and plans a rather elaborate suicide. Director Robert Altman and composer Mandel envisioned a simple, folk-type song to be sung at the Wake. "I used to write songs," volunteered Altman, and it was agreed he would provide lyrics. However, none of his lyrics seemed appropriate; they were too sophisticated. In desperation, Robert Altman turned the lyric-writing duties over to his 14-year old son, Mike. Mike, in turn, used a tune by Canadian folk-singer/poet Leonard Cohen, "The Gambler," as a "dummy" melody for his lyrics. With young Altman's words in front of him, Mandel found that his melodies "kept getting simpler and simpler," until he arrived at the final version. That process, incidentally, took Johnny Mandel all of a single evening. Having envisioned this song as a minor musical backdrop to the "Last Supper scene," Mandel remembers his shock at attending a screening of the finished film and hearing "Suicide Is Painless" playing as the opening theme of the entire movie. Shouting "No! No!" as the helicopters fly in, Mandel was finally outvoted — the song was kept as the opening theme — but he wrote new arrangements for the expanded scope of the song, and the rest, as they say, is history.

****

Feeling no pain, the cast of M*A*S*H smiles for the camera.
(Photo courtesy of Twentieth Century-Fox Television)

****

Johnny Mandel, born in New York in 1925, knew at the age of 12 that he wanted to be an arranger. He started playing trumpet and "messing with the piano" but was fascinated by the sound of many instruments playing together. "To me, the whole was always greater than the sum of its parts. I loved the sound of more than one sax!" He considers himself lucky to have studied with arranger Van Alexander, who encouraged him to write original songs as well as arrangements. When we asked him about his big "break" into

************* *Continued on page 39*

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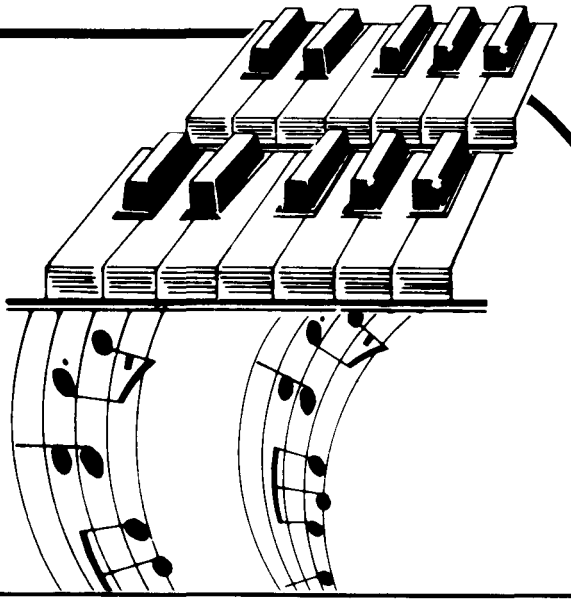

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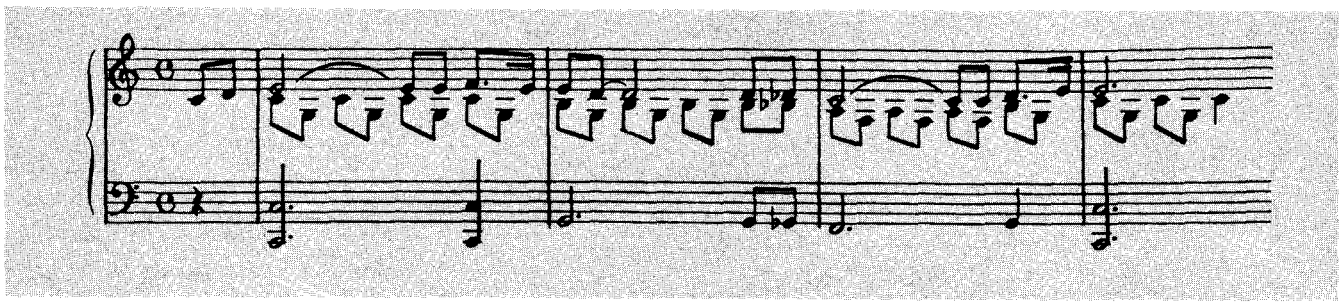
Style at the Keyboard

Theme And Variations

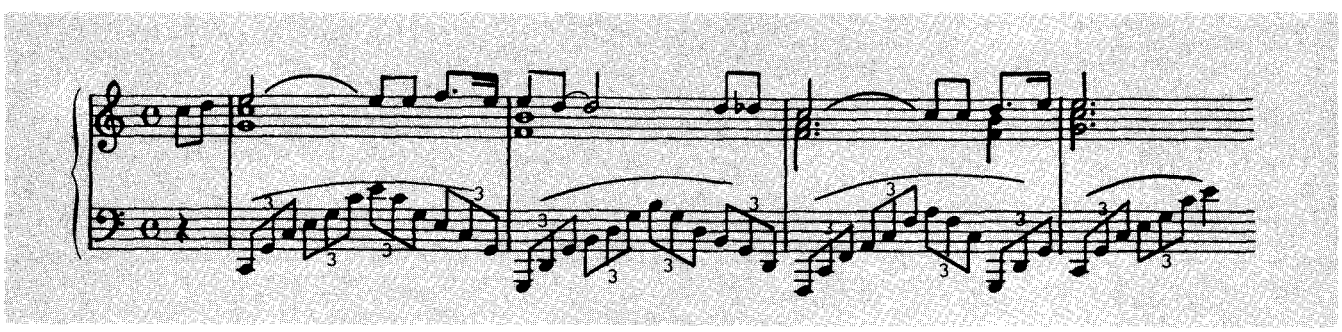
by Raphael Crystal

Musicians have always enjoyed improvising variations on a leisurely tune with long note values, a tune that gives them a chance to "spread out." The practice is as old as the earliest Gregorian chants, and as current as tomorrow's rock or jazz album. A good example of such a tune in this issue is *The Rose,* and in this article we will suggest some of the many ways you can vary that song.

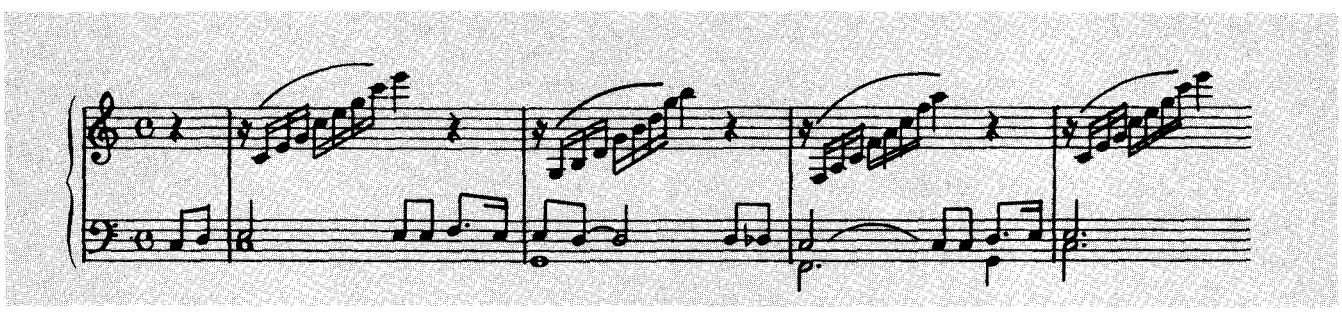
You might begin by adding a simple rocking figure in eighth notes as a lower voice in the right hand. Notice that we have slightly simplified the rhythm of the melody, and added a chromatic passing tone — the D♭ at the end of the second bar.



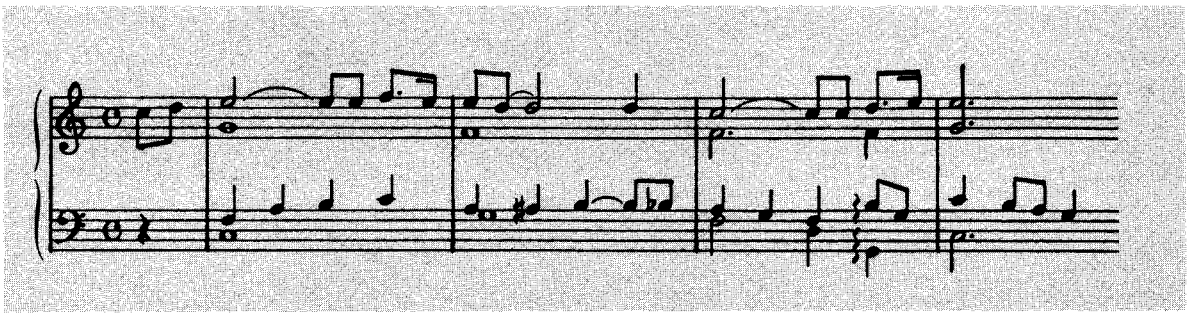
Somewhat more elaborate would be an accompaniment moving in triplets. Here the triplet rhythm is applied to broken chords in the left hand. It is worth pointing out that at the very bottom of the broken chords the thirds are omitted, because they sound muddy in the lower range.



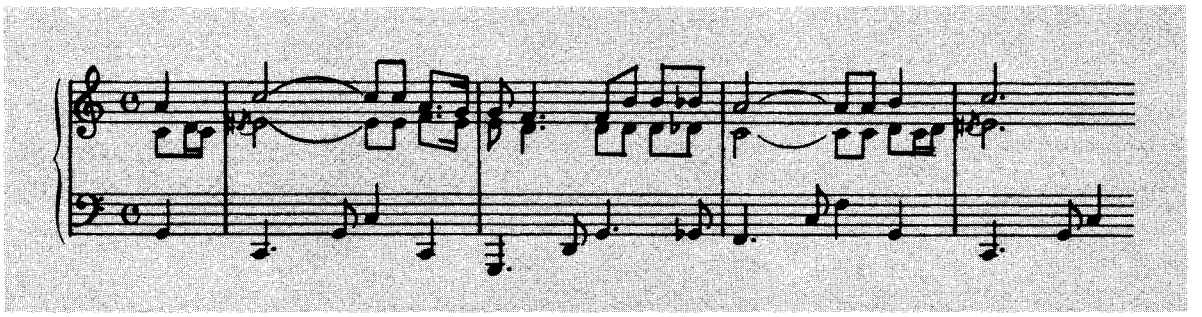
Next we will fill in the long notes in the melody with sixteenth note broken chords in the right hand. Here the melody is present as an upper voice in the left hand, supported by a simple lower voice that supplies the bass notes.



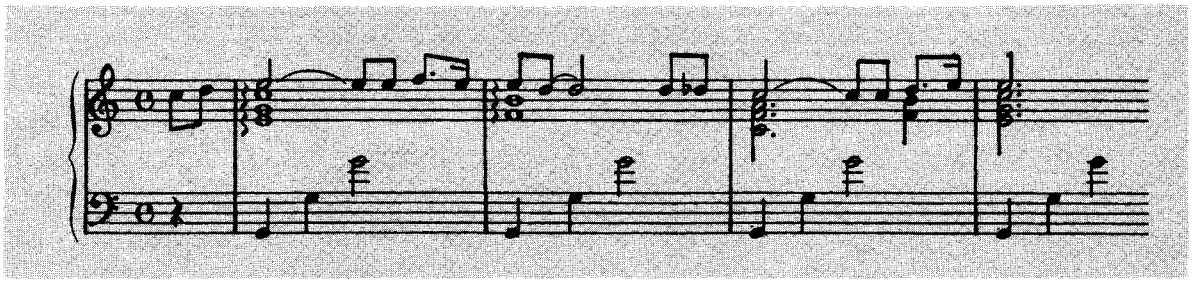
Another approach to the tune would be to add a "counter-melody." Here the counter-melody appears in the lower middle register, as an upper voice in the left hand. It is the kind of line that, in an orchestral arrangement, might be assigned to the 'cellos. Notice that the counter-melody moves while the main melody is stationary; this provides continuous rhythmic activity.



In our next example the tune is in the lower voice in the right hand, while an upper voice harmonizes with the melody in sixths and thirds. This creates a texture something like a country music duet, where the tenor adds a "high harmony" part. We have added a few ornaments and blue notes to emphasize the country sound.



Finally we will make use of a device called a "pedal point." This is a single note which is held or repeated while many different harmonies pass over it. The best note for this purpose is usually the dominant, or fifth note of the scale (G in the key of C). In our example the dominant pedal gives the passage a suspended, hushed effect.



In all of our variations we have tried not to violate the spirit of the song — it remains a lyrical ballad with a country flavor. And we have not changed the basic tempo of the melody. The variations may introduce faster or slower note values, but the underlying quarter note pulse should remain constant. Keep this in mind as you invent your own variations on the tune. ♩

Raphael Crystal is a composer, arranger, pianist and musical director for New York's Halloran House Hotel. His scores have been recorded by the Billy Taylor Trio, and performed at the Berkshire Theater Festival, the Virginia Museum Theater, and New York's famous LaMama Theater Club. His show, Vagabond Stars, *opened in June.*

*From the Twentieth Century-Fox Motion Picture "M*A*S*H"*

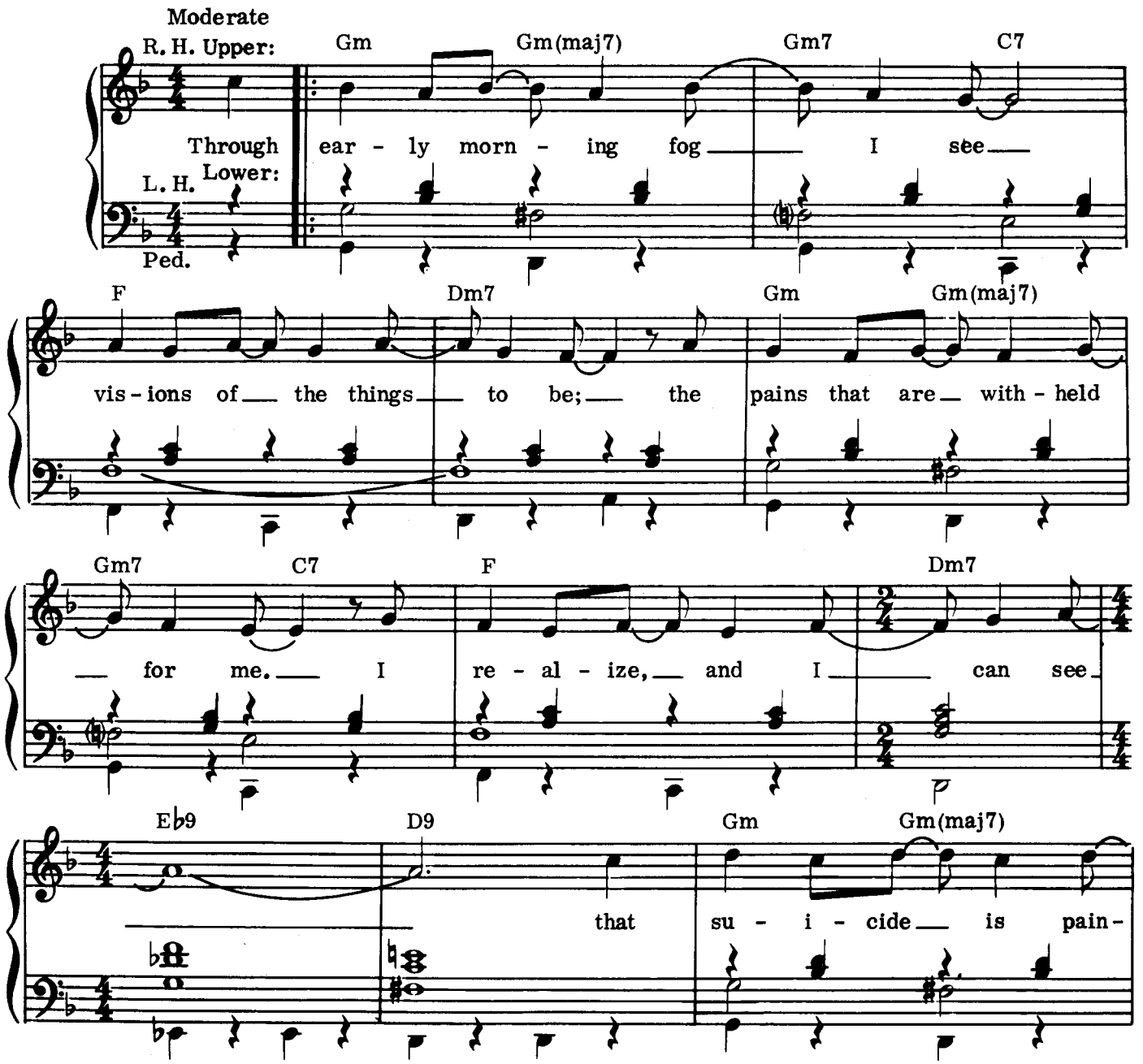
SONG FROM "M*A*S*H"

Pipe (Theatre/Classical)

Upper: Flute 16', 8', 4'
String 8'
Lower: String, Fr. Horn 8'
Pedal: Bass 8'
Vib: Normal

Drawbar Organs

Upper: 30 7602 443
Lower: (00)5441 000(0)
Pedal: 4-2
Vib: Normal

Words and Music by
MIKE ALTMAN and
JOHNNY MANDEL

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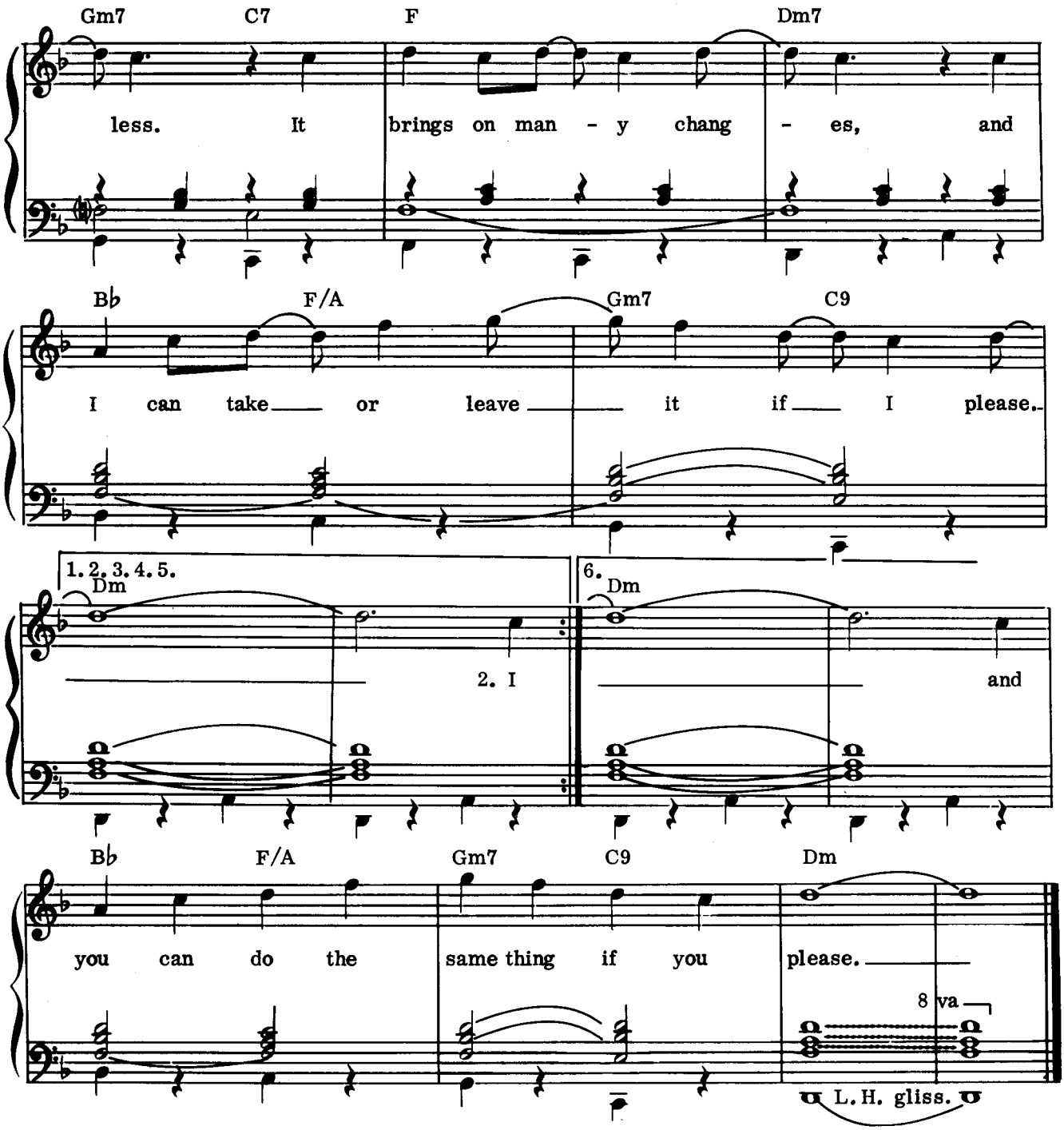

Gm7 C7 F Dm7
less. It brings on man - y chang - es, and
B♭ F/A Gm7 C9
I can take or leave it if I please.
1. 2. 3. 4. 5.
Dm
2. I
6.
Dm
and
B♭ F/A Gm7 C9 Dm
you can do the same thing if you please.
8 va
L. H. gliss.

2. Try to find a way to make
All our little joys relate
Without that ever-present hate
But now I know that it's too late.
And . . . (Chorus)

3. The game of life is hard to play,
I'm going to lose it anyway.
The losing card I'll someday lay,
So this is all I have to say,
That . . . (Chorus)

4. The only way to win, is cheat,
And lay it down before I'm beat,
And to another give a seat;
For that's the only painless feat.
'Cause . . . (Chorus)

5. The sword of time will pierce our skins,
It doesn't hurt when it begins;
But as it works it's way on in,
The pain grows stronger, watch it grin.
For . . . (Chorus)

6. A brave man once requested me
To answer questions that are key,
Is it to be or not to be
And I replied, "Oh, why ask me."
'Cause . . . (Chorus)

From The Twentieth Century Fox Motion Picture "The Rose"

The Rose

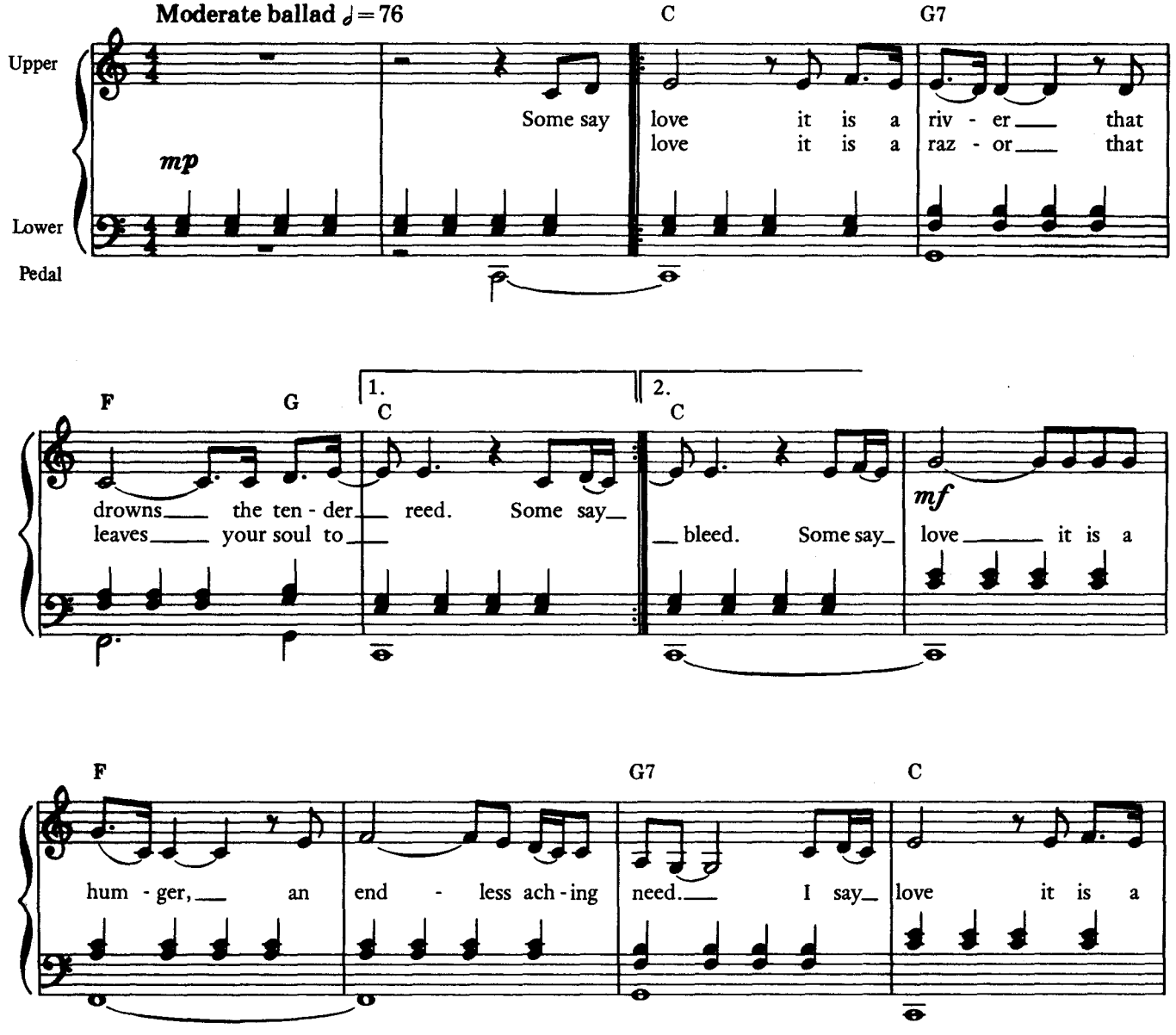
Arranged by Dave Kopp

Words and Music by
AMANDA McBROOM

SUGGESTED REGISTRATION FOR
GENERAL ELECTRONIC AND PIPE ORGANS

Upper: Clarinet 8' delayed vibrato
Lower: Flute 8', String 8'
Pedal: Bourdon 16'
Vibrato: Medium/Rotary: Slow

SUGGESTED REGISTRATION FOR
DRAWBAR ORGANS

Upper: 00 8080 800
Lower: 00 6643 121
Pedal: 6
Vibrato: Medium/Rotary: Slow

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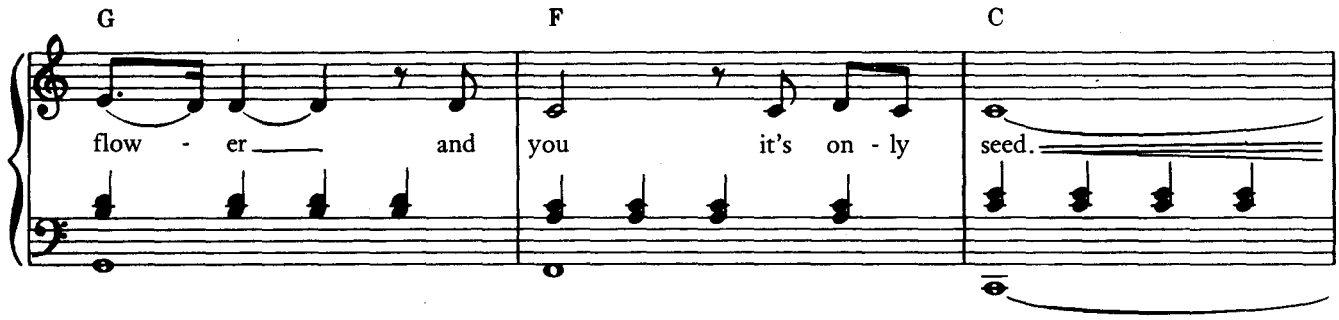
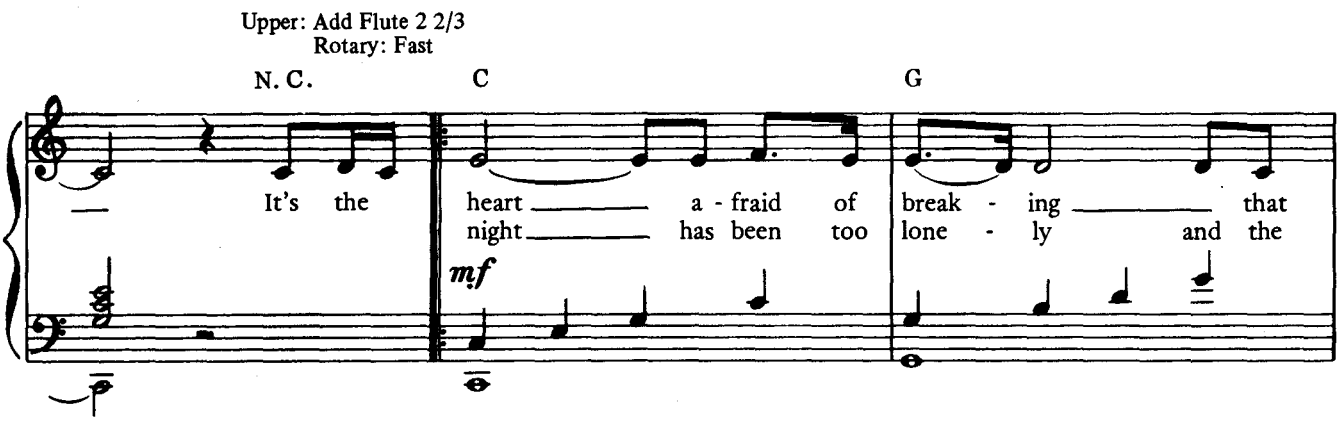
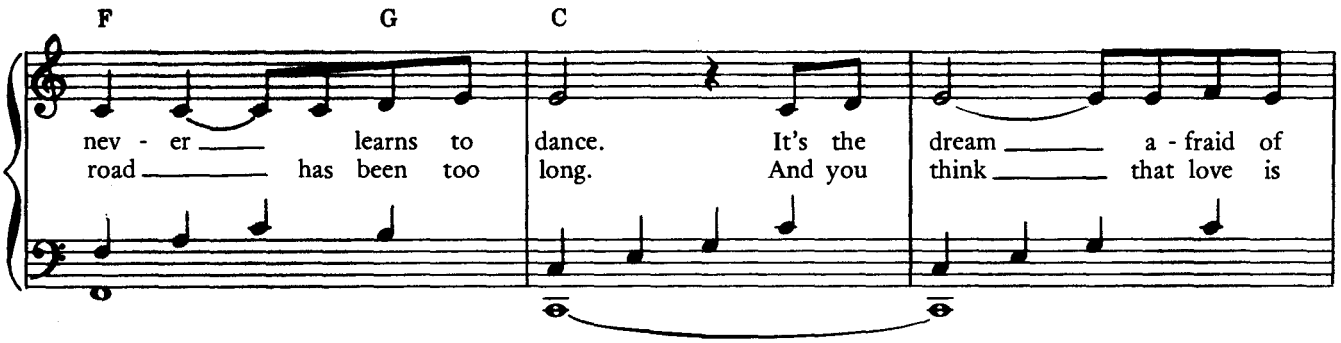
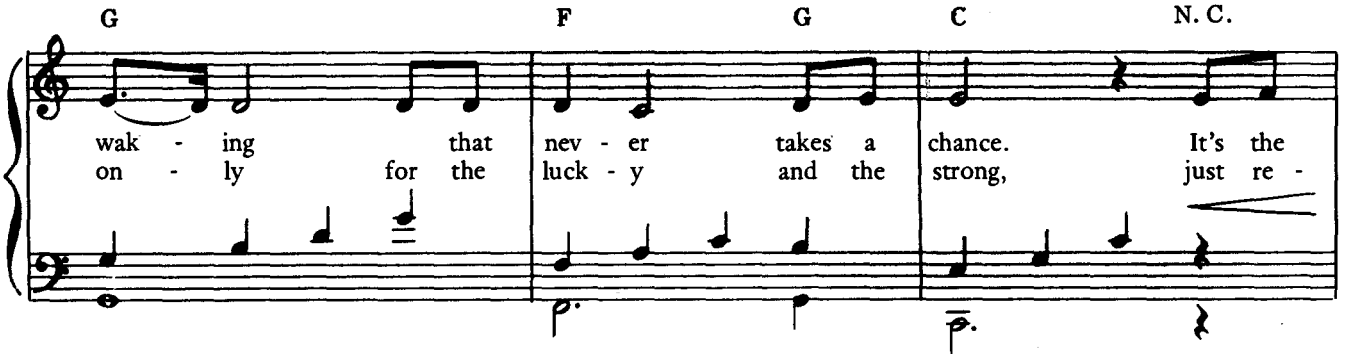
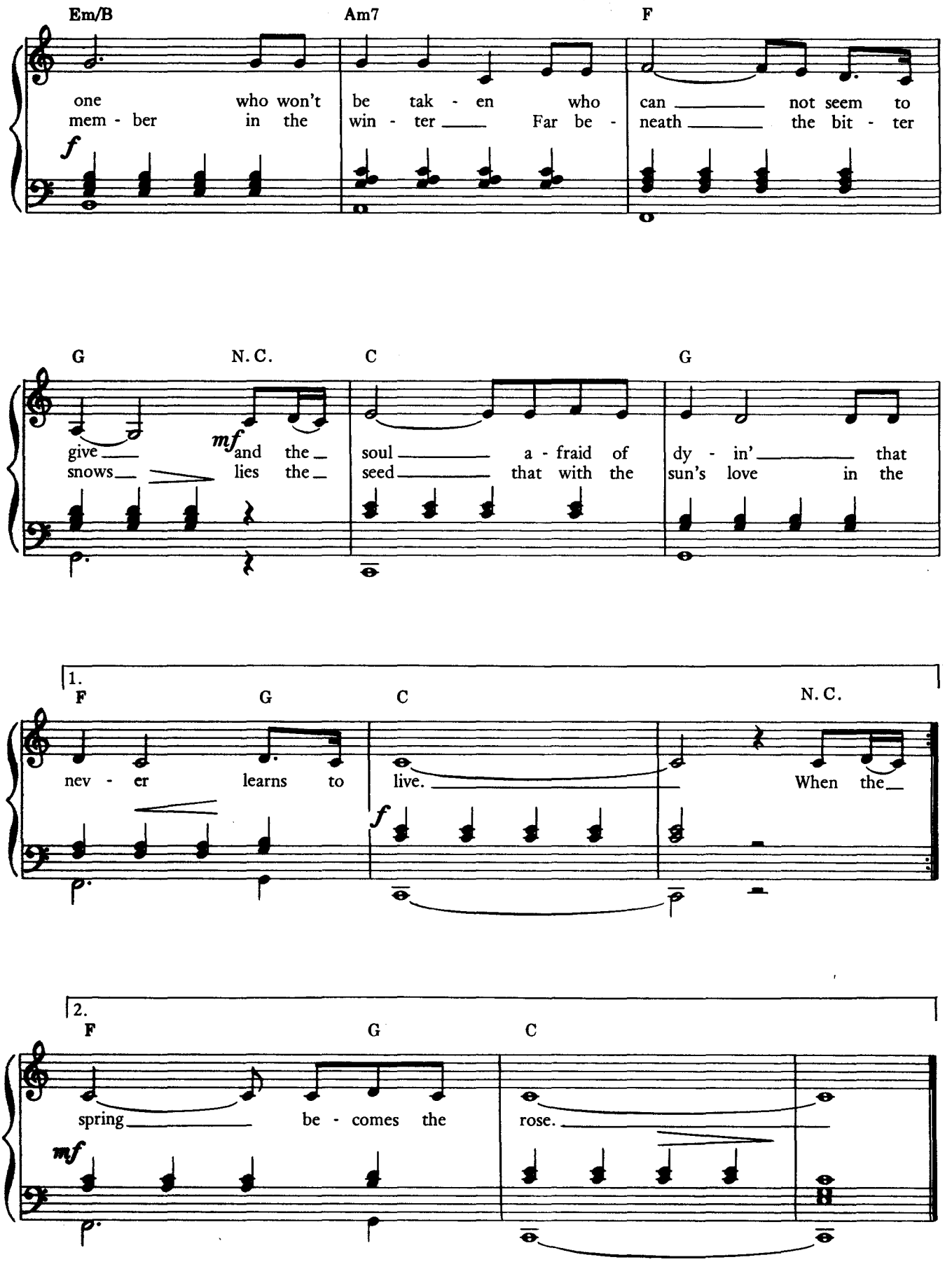

G
F
C
flow - er and
you it's on - ly
seed.


Upper: Add Flute 2 2/3
Rotary: Fast
N. C.
C
G
It's the
heart a - fraid of break - ing that
night has been too lone - ly and the
mf


F
G
C
nev - er learns to dance. It's the dream a - fraid of
road has been too long. And you think that love is


G
F
G
C
N. C.
wak - ing that nev - er takes a chance. It's the
on - ly for the luck - y and the strong, just re -


Em/B
Am7
F
one who won't be tak - en who can not seem to
mem - ber in the win - ter Far be - neath the bit - ter
f
G
N. C.
C
G
give and the soul a - fraid of dy - in' that
snows lies the seed that with the sun's love in the
mf
1.
F
G
C
N. C.
nev - er learns to live. When the
f
2.
F
G
C
spring be - comes the rose.
mf

From the Musical "FIDDLER ON THE ROOF"

SUNRISE, SUNSET

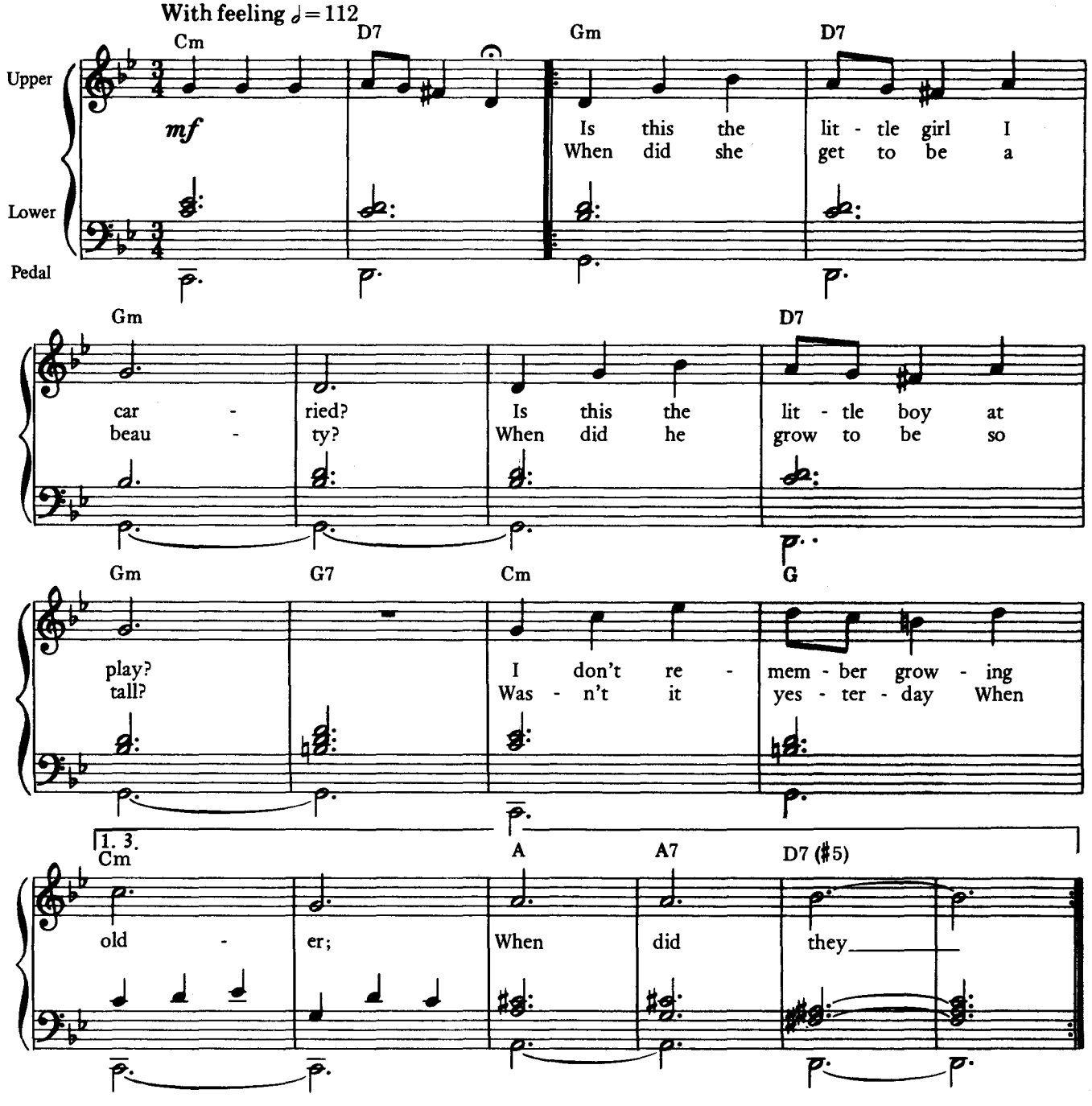
Arranged by Dave Kopp

Lyrics by **SHELDON HARNICK**
Music by **JERRY BOCK**

SUGGESTED REGISTRATION FOR
GENERAL ELECTRONIC AND PIPE ORGANS

Upper: Solo String 8', Tibia 4'
Lower: Gemshorn 8', Tibia 8'
Pedal: Dulciana 16', Flute 8'
Vibrato: Heavy/Rotary: Fast

SUGGESTED REGISTRATION FOR
DRAWBAR ORGANS

Upper: Violin Preset (00 4644 322)
Lower: 02 6232 000
Pedal: 44
Vibrato: Heavy/Rotary: Fast

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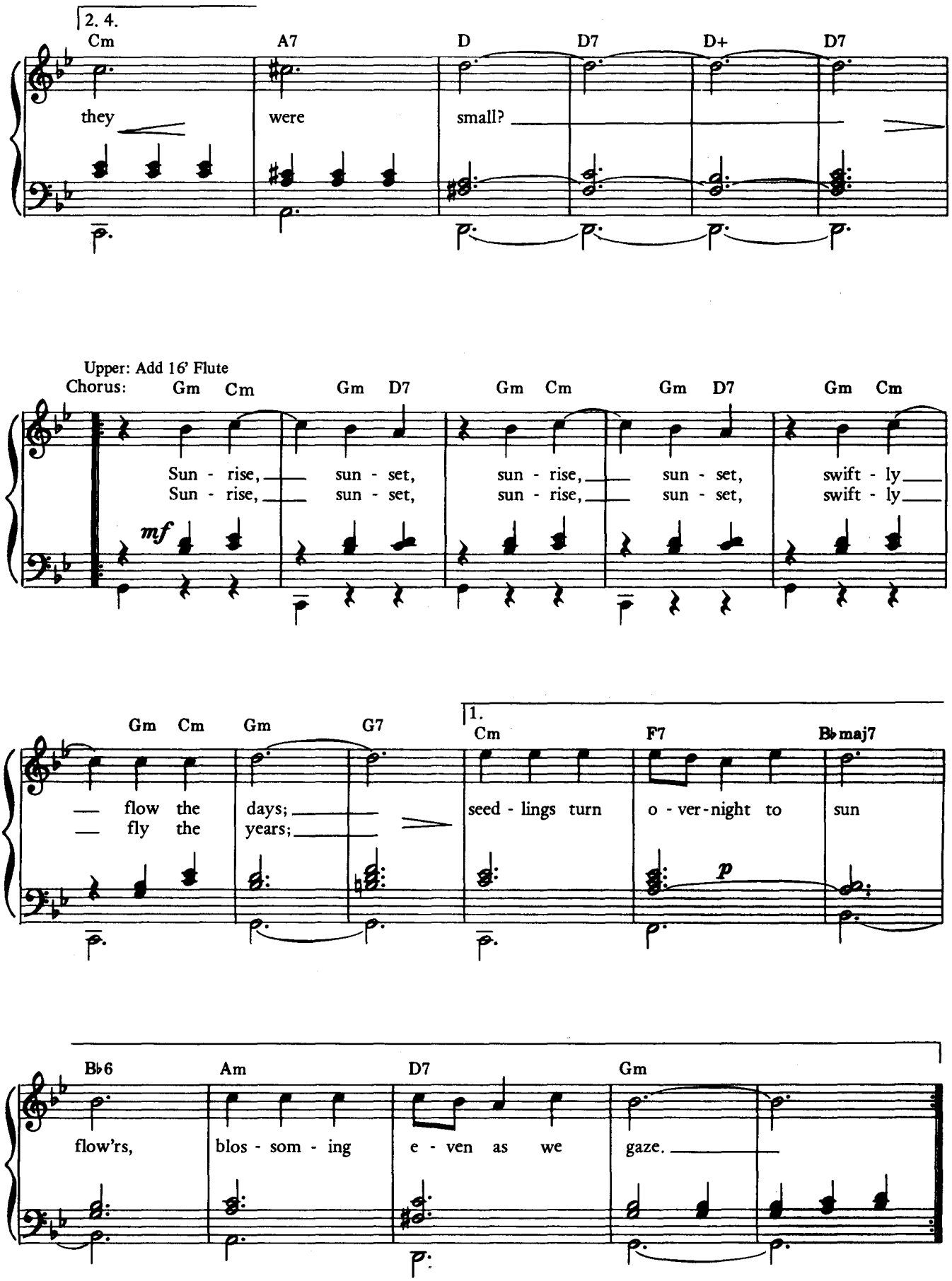
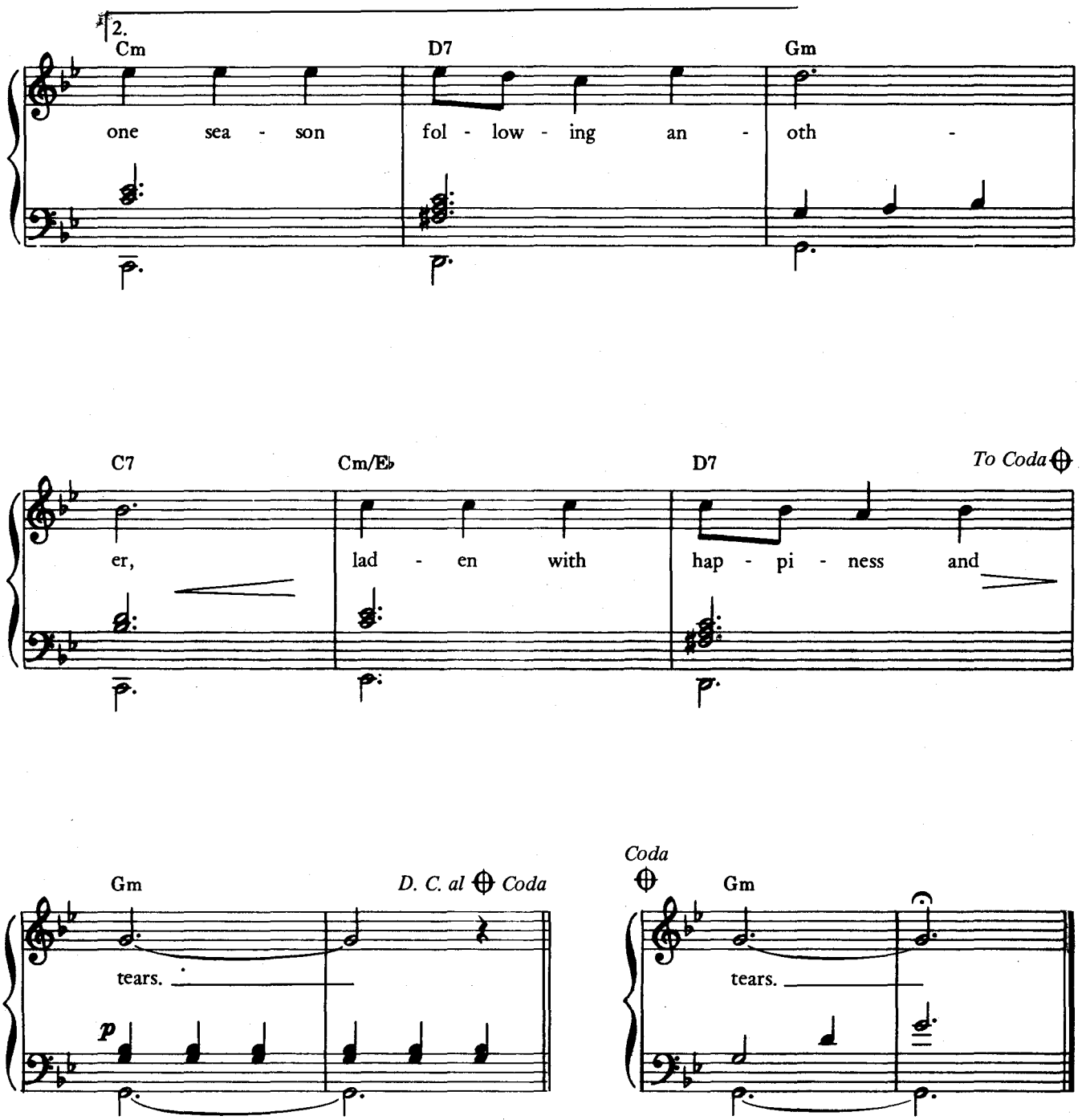

2. 4.
Cm A7 D D7 D+ D7
they were small?
Upper: Add 16' Flute
Chorus: Gm Cm Gm D7 Gm Cm Gm D7 Gm Cm
Sun - rise, sun - set, sun - rise, sun - set, swift - ly
Sun - rise, sun - set, sun - rise, sun - set, swift - ly
mf
Gm Cm Gm G7
— flow the days;
— fly the years;
1.
Cm F7 B♭maj7
seed - lings turn o - ver-night to sun
p
B♭6 Am D7 Gm
flow'rs, blos - som - ing e - ven as we gaze.



Additional Lyrics:

Verse 3: Now is the little boy a bridegroom.
Now is the little girl a bride.
Under the canopy I see them
Side by side.

Verse 4: Place the gold ring around her finger
Share the sweet wine and break the glass.
Soon the full circle will have
Come to pass.

From the Musical "FIDDLER ON THE ROOF"

IF I WERE A RICH MAN

Arranged by Dave Kopp

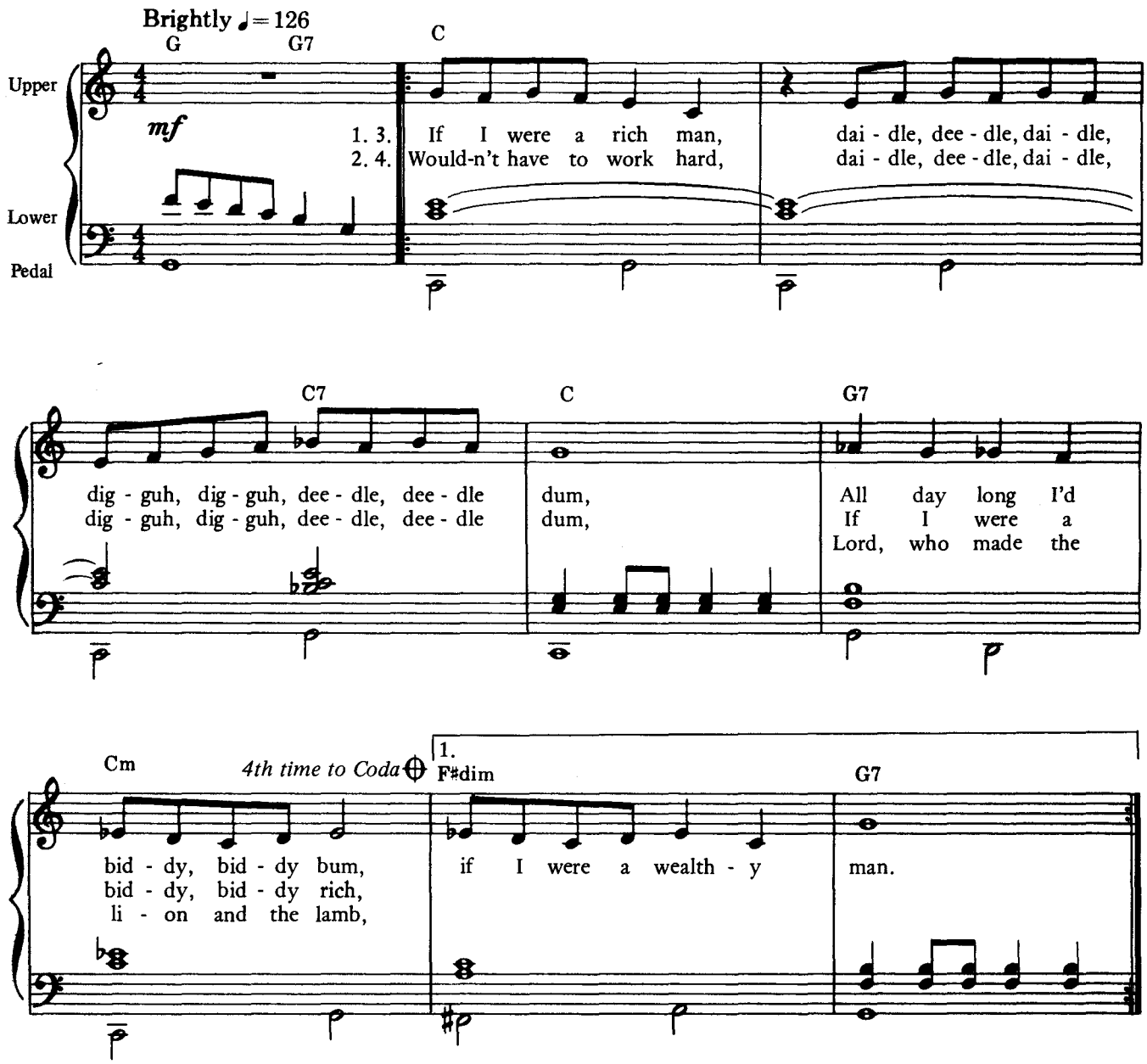
Lyrics by SHELDON HARNICK
Music by JERRY BOCK

SUGGESTED REGISTRATION FOR
GENERAL ELECTRONIC AND PIPE ORGANS

Upper: Tibia 16', 8', 4', 2 2/3'
String 8', 4', Oboe 8'
Lower: Diapason, Fr. Horn 8'
Pedal: Bourdon 16', Flute 8'
Vibrato: Heavy/Rotary: Fast

SUGGESTED REGISTRATION FOR
DRAWBAR ORGANS

Upper: 83 7855 044
Lower: 00 5644 220
Pedal: 53
Vibrato: Heavy/Rotary: Fast


Brightly ♩= 126
G
G7
C
Upper
Lower
Pedal
mf
1. 3. If I were a rich man, dai - dle, dee - dle, dai - dle,
2. 4. Would-n't have to work hard, dai - dle, dee - dle, dai - dle,
C7
C
G7
dig - guh, dig - guh, dee - dle, dee - dle
dig - guh, dig - guh, dee - dle, dee - dle
dum,
dum,
All day long I'd
If I were a
Lord, who made the
Cm
4th time to Coda
1.
F♯dim
G7
bid - dy, bid - dy bum,
bid - dy, bid - dy rich,
li - on and the lamb,
if I were a wealth - y
man.

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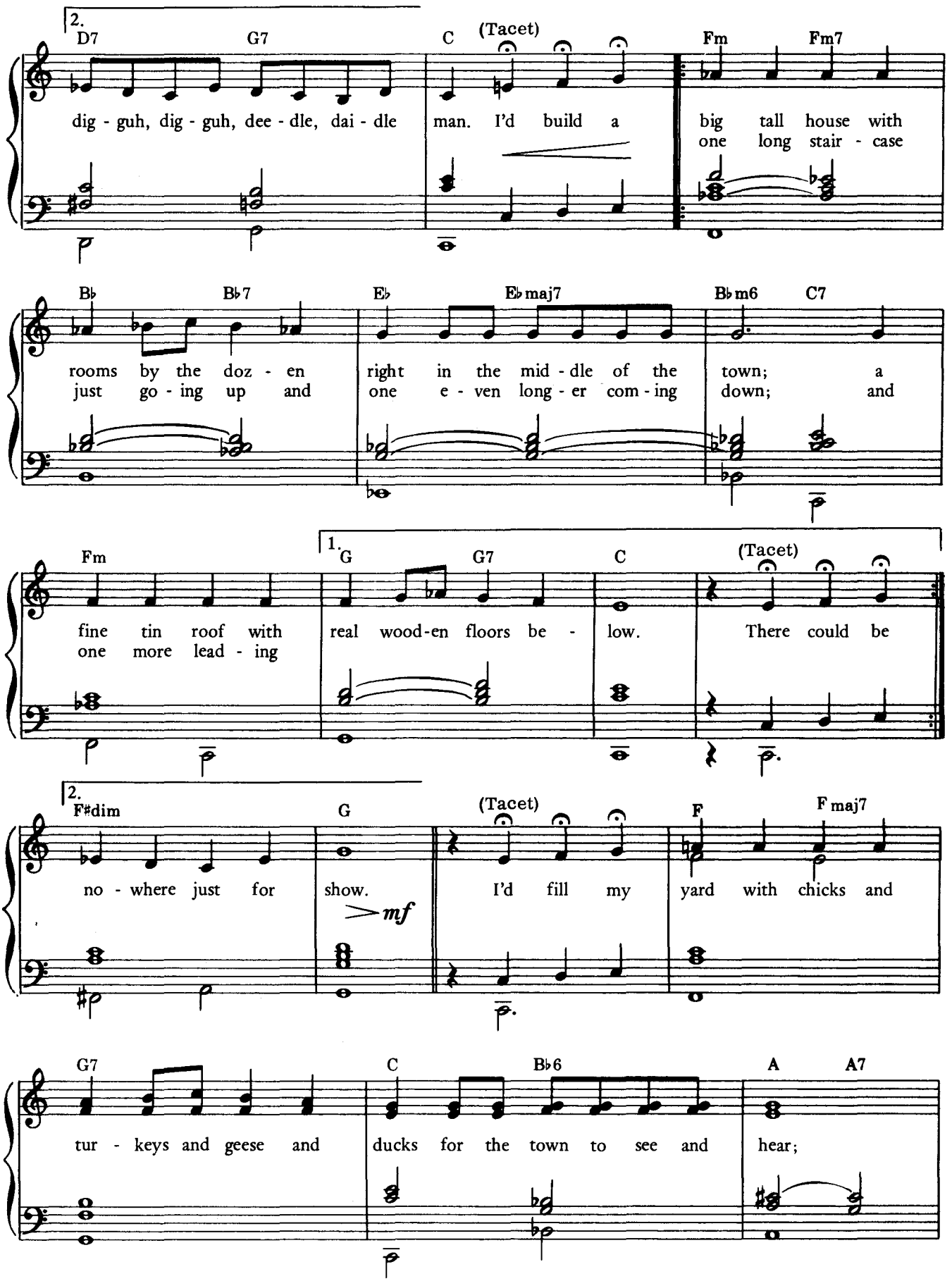
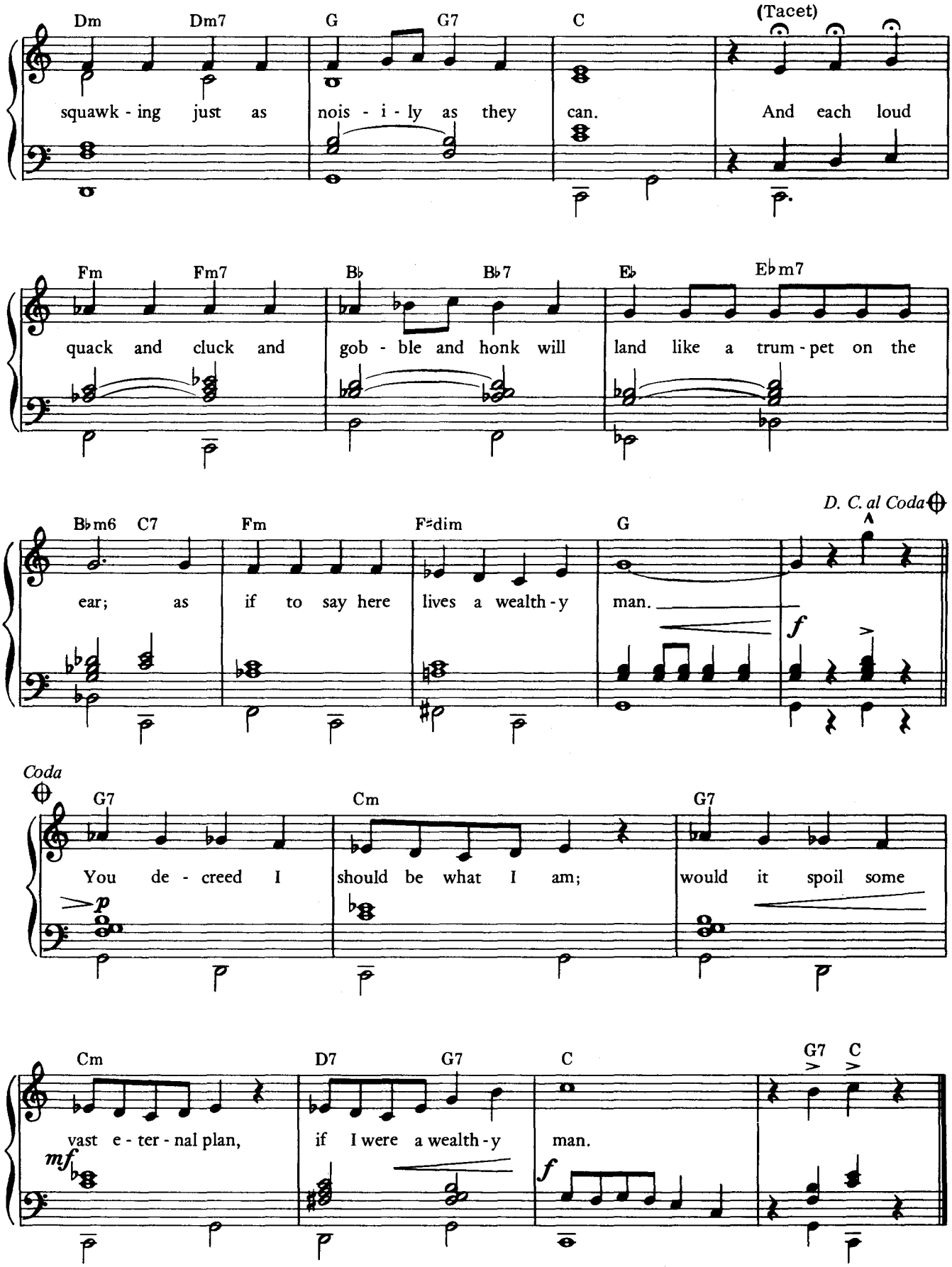
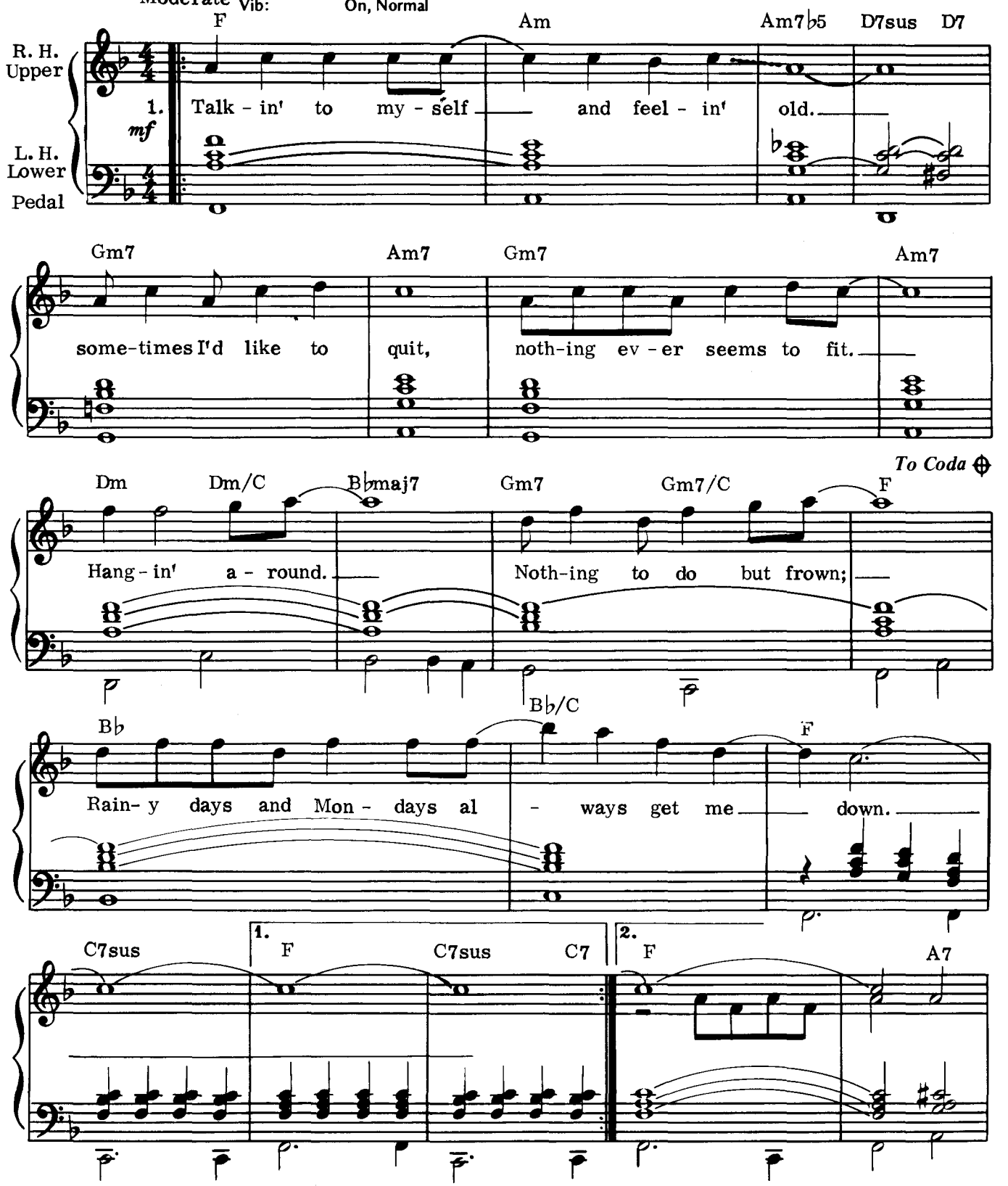

2.
D7 G7 C (Tacet) Fm Fm7
dig - guh, dig - guh, dee - dle, dai - dle man. I'd build a big tall house with one long stair - case
B♭ B♭7 E♭ E♭maj7 B♭m6 C7
rooms by the doz - en right in the mid - dle of the town; a just go - ing up and one e - ven long - er com - ing down; and
Fm 1. G G7 C (Tacet)
fine tin roof with real wood-en floors be - low. There could be one more lead - ing
2.
F♯dim G (Tacet) F F maj7
no - where just for show. I'd fill my yard with chicks and
mf
G7 C B♭6 A A7
tur - keys and geese and ducks for the town to see and hear;

Dm Dm7 G G7 C (Tacet)
squawk - ing just as nois - i - ly as they can. And each loud
Fm Fm7 B♭ B♭7 E♭ E♭m7
quack and cluck and gob - ble and honk will land like a trum - pet on the
B♭m6 C7 Fm F♯dim G D. C. al Coda
ear; as if to say here lives a wealth - y man.
f
Coda
G7 Cm G7
You de - creed I should be what I am; would it spoil some
p
Cm D7 G7 C G7 C
vast e - ter - nal plan, if I were a wealth - y man.
mf
f

RAINY DAYS AND MONDAYS

Upper:	Flute (Tibia) 16', 8', 4'	Upper:	40 8844 421
	Oboe 8' Twelfth 2 2/3'	Lower:	00 6634 200
Lower:	Flute, Diapason 8'	Pedal:	26
Pedal:	Flute 8'	Leslie:	Upper, Lower
Leslie:	On	Vib:	1
Vib:	On, Normal		

Lyric by PAUL WILLIAMS
Music by ROGER NICHOLS



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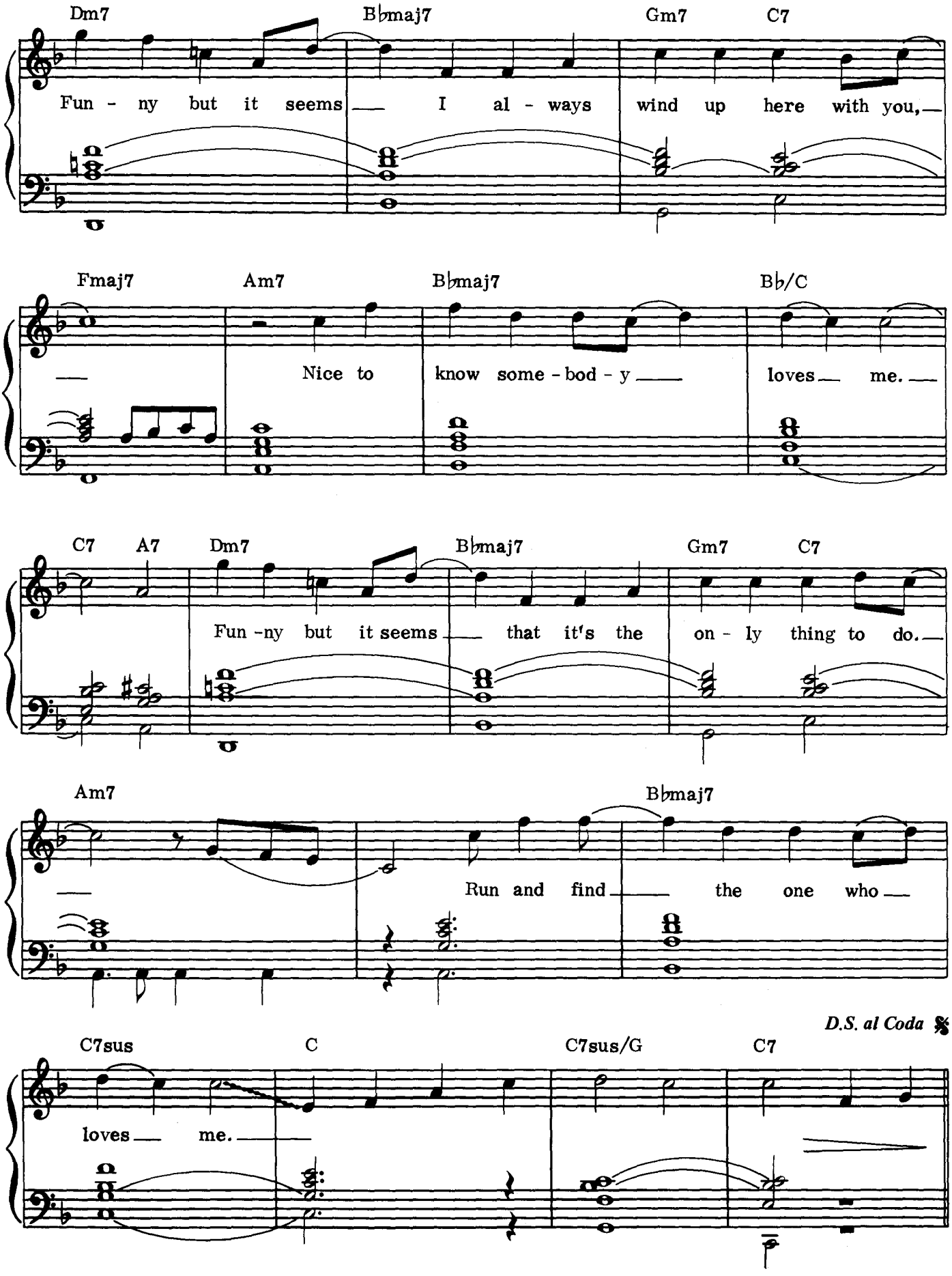
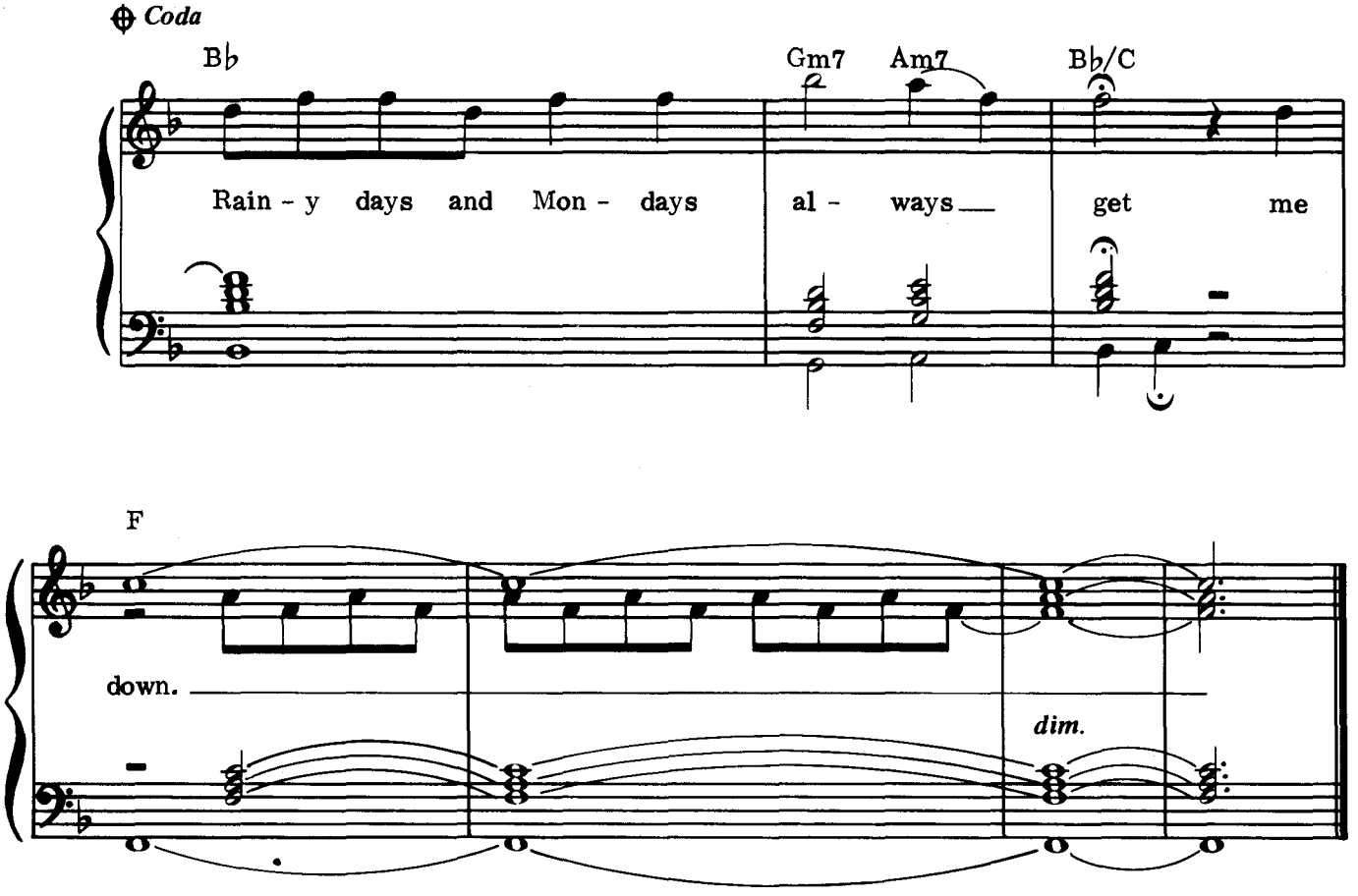

Dm7 B♭maj7 Gm7 C7
Fun - ny but it seems I al - ways wind up here with you,
Fmaj7 Am7 B♭maj7 B♭/C
Nice to know some - bod - y loves me.
C7 A7 Dm7 B♭maj7 Gm7 C7
Fun -ny but it seems that it's the on - ly thing to do.
Am7 B♭maj7
Run and find the one who
D.S. al Coda
C7sus C C7sus/G C7
loves me.



2. What I've got they used to call the blues,
Nothin' is really wrong, feelin' like I don't belong.
Walkin' around, some kind of lonely clown;
Rainy days and Mondays always get me down.

3. What I feel has come and gone before,
No need to talk it out, we know what it's all about.
Hangin' around, nothing to do but frown;
Rainy days and Mondays always get me down.

We've Only Just Begun

Arr. by Dave Kopp

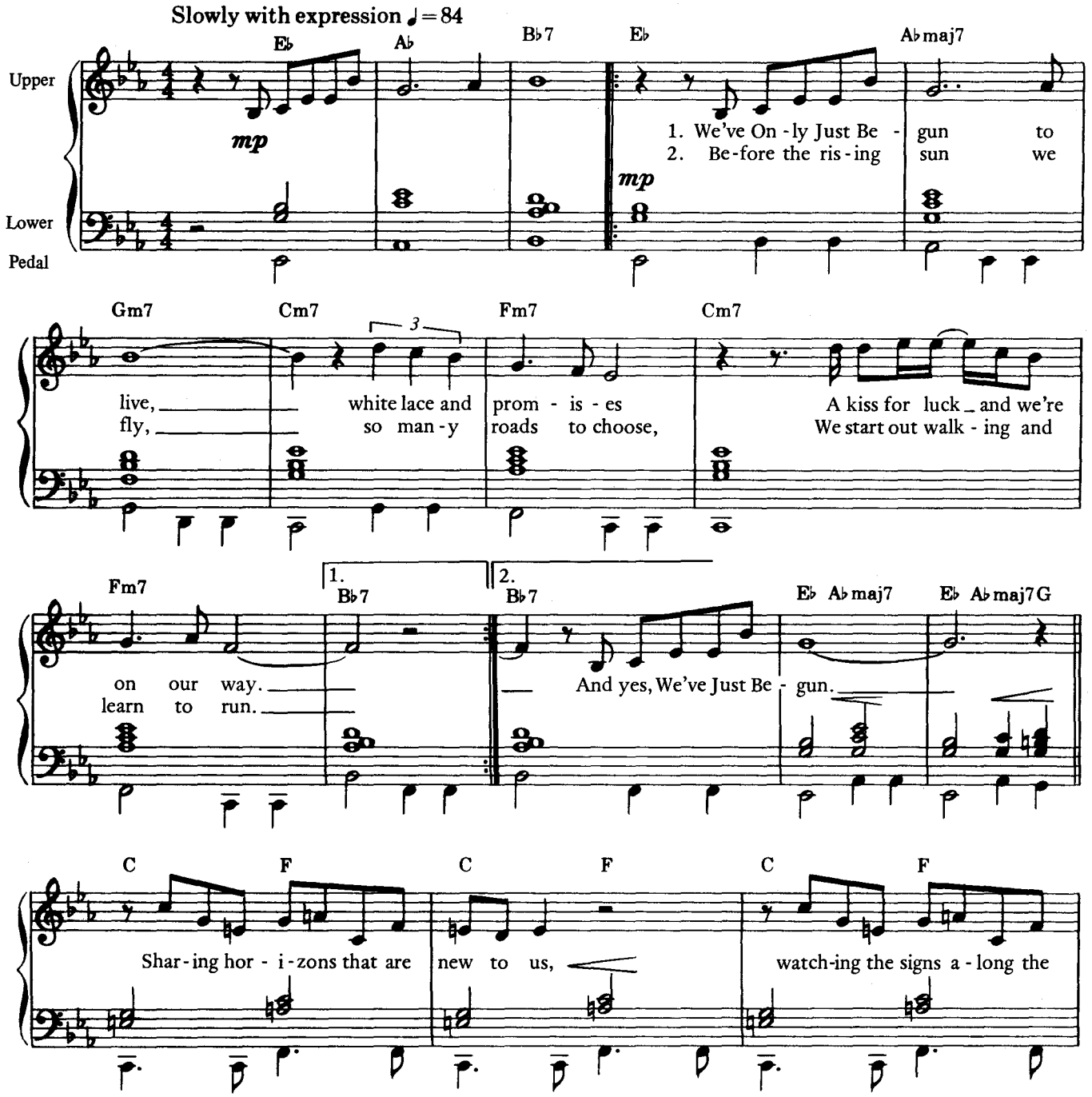
Lyrics by PAUL WILLIAMS
Music by ROGER NICHOLS

SUGGESTED REGISTRATION FOR
GENERAL ELECTRONIC AND PIPE ORGANS

Upper: Trumpet 8', Tibia 4'
Lower: Flute, String 8' and 4'
Pedal: Bourdon 16', Flute 8'
Vibrato: Heavy/Rotary: Fast

SUGGESTED REGISTRATION FOR
DRAWBAR ORGANS

Upper: 06 8634 100
Lower: 00 7622 101
Pedal: 54
Vibrato: Heavy/Rotary: Fast



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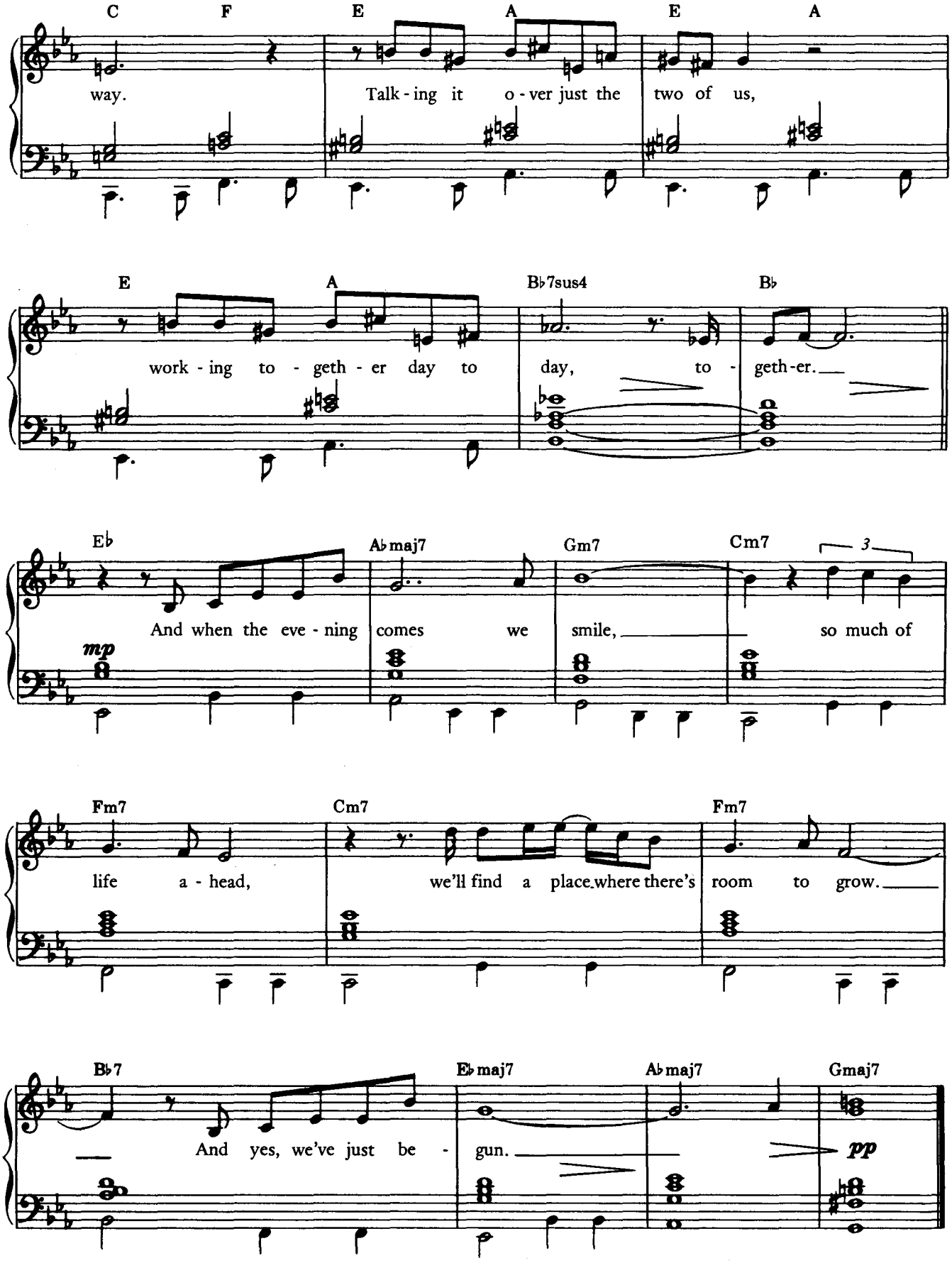

C F E A E A
way. Talk - ing it o - ver just the two of us,
E A B♭7sus4 B♭
work - ing to - geth - er day to day, to - geth - er.
E♭ A♭maj7 Gm7 Cm7
3
And when the eve - ning comes we smile, so much of
mp
Fm7 Cm7 Fm7
life a - head, we'll find a place where there's room to grow.
B♭7 E♭maj7 A♭maj7 Gmaj7
And yes, we've just be - gun.
pp

YOU ARE THE SUNSHINE OF MY LIFE

Moderately with feeling

Words and Music by
STEVIE WONDER

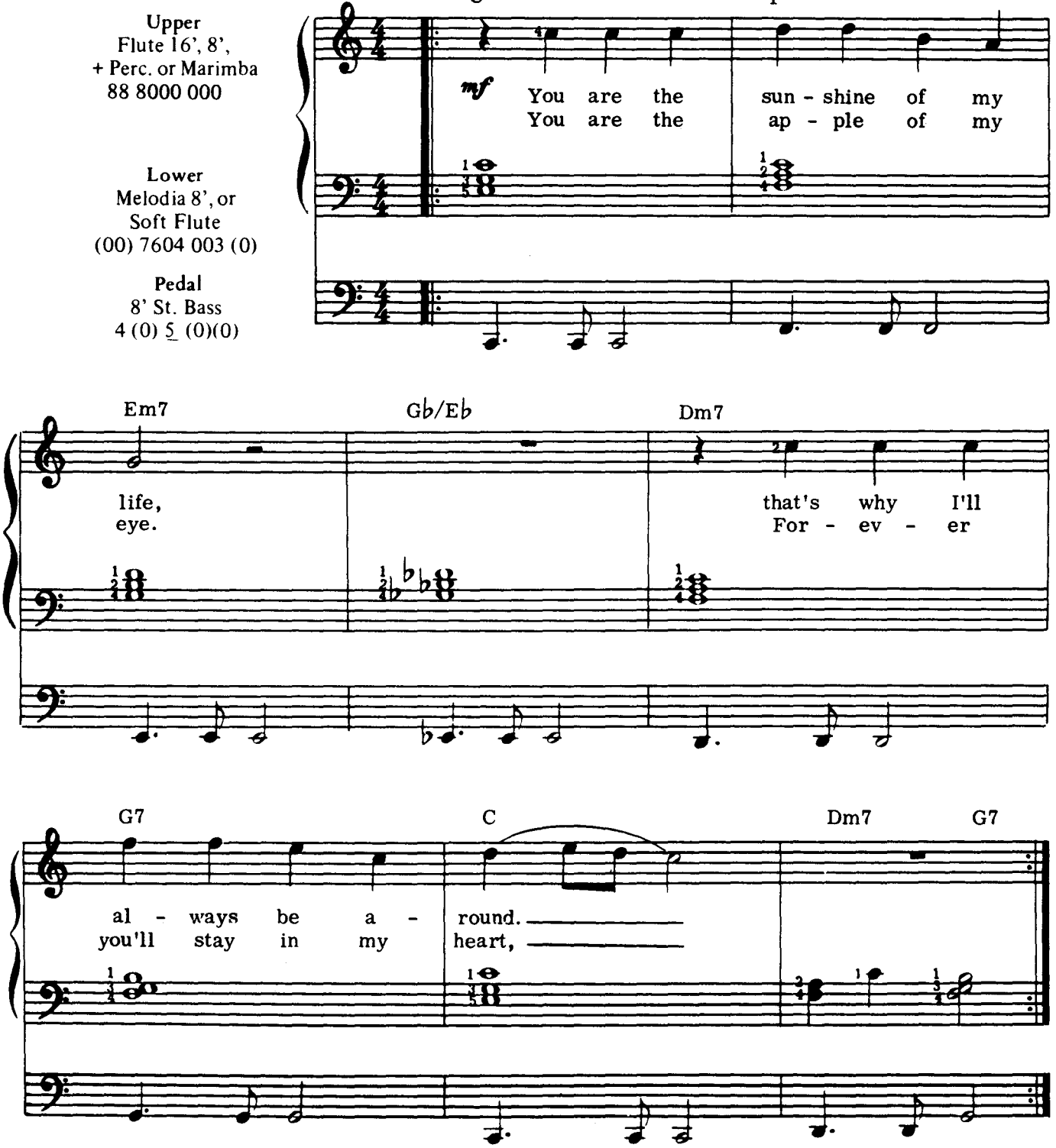
Auto. Rhythm
Rock

Vibrato
On

Upper
Flute 16', 8',
+ Perc. or Marimba
88 8000 000

Lower
Melodia 8', or
Soft Flute
(00) 7604 003 (0)

Pedal
8' St. Bass
4 (0) 5 (0)(0)



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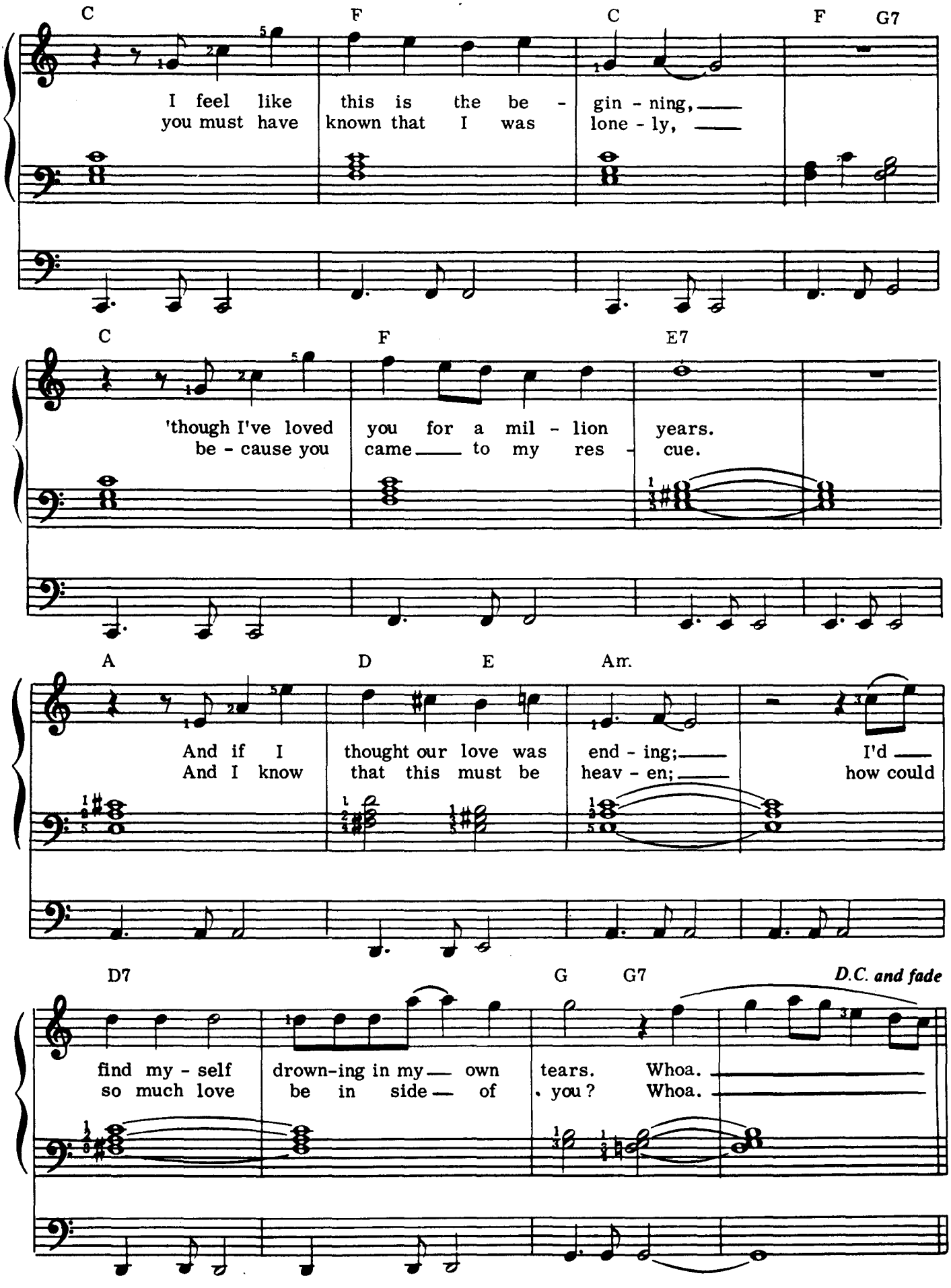

C F C F G7
I feel like this is the be - gin - ning,
you must have known that I was lone - ly,
C F E7
'though I've loved you for a mil - lion years.
be - cause you came to my res - cue.
A D E Am.
And if I thought our love was end - ing; I'd
And I know that this must be heav - en; how could
D7 G G7 D.C. and fade
find my - self drown-ing in my own tears. Whoa.
so much love be in side of you? Whoa.

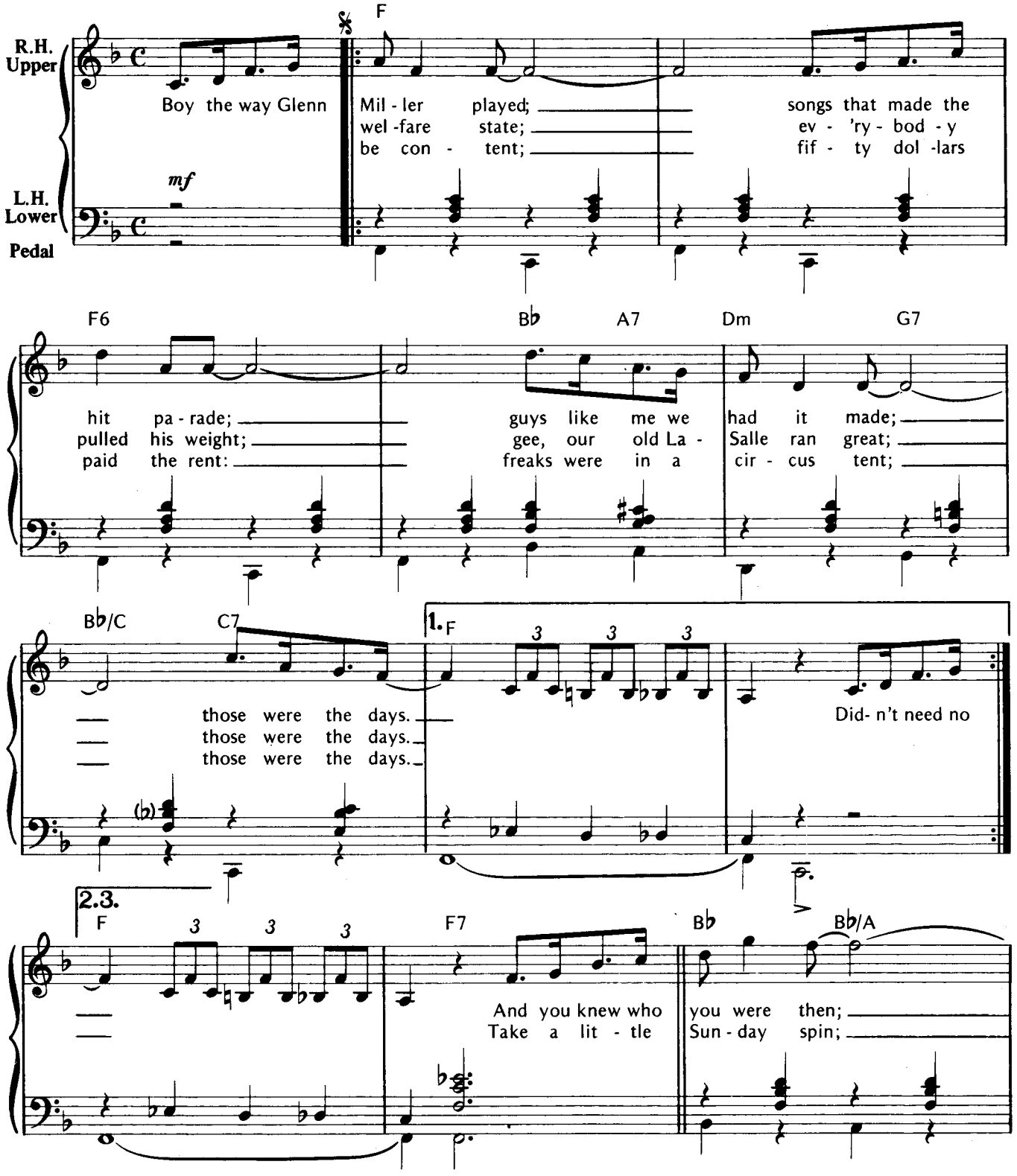
T.V. Theme from "ALL IN THE FAMILY"

THOSE WERE THE DAYS

Upper: Flute 16', 8', 4'
String 8'
Lower: String, Fr. Horn 8'
Pedal: Bass 8'
Vib: Normal

Upper: 30 7602 443
Lower: (00)5441 000(0)
Pedal: 4-2
Vib: Normal

Words by LEE ADAMS
Music by CHARLES STROUSE

Moderately

R.H. Upper
L.H. Lower
Pedal
mf
F
Boy the way Glenn Mil - ler played; songs that made the
wel - fare state; ev - 'ry - bod - y
be con - tent; fif - ty dol - lars
F6 B♭ A7 Dm G7
hit pa - rade; guys like me we had it made;
pulled his weight; gee, our old La - Salle ran great;
paid the rent: freaks were in a cir - cus tent;
B♭/C C7
1. F
those were the days. Did- n't need no
those were the days.
those were the days.
2.3.
F F7 B♭ B♭/A
And you knew who you were then;
Take a lit - tle Sun - day spin;

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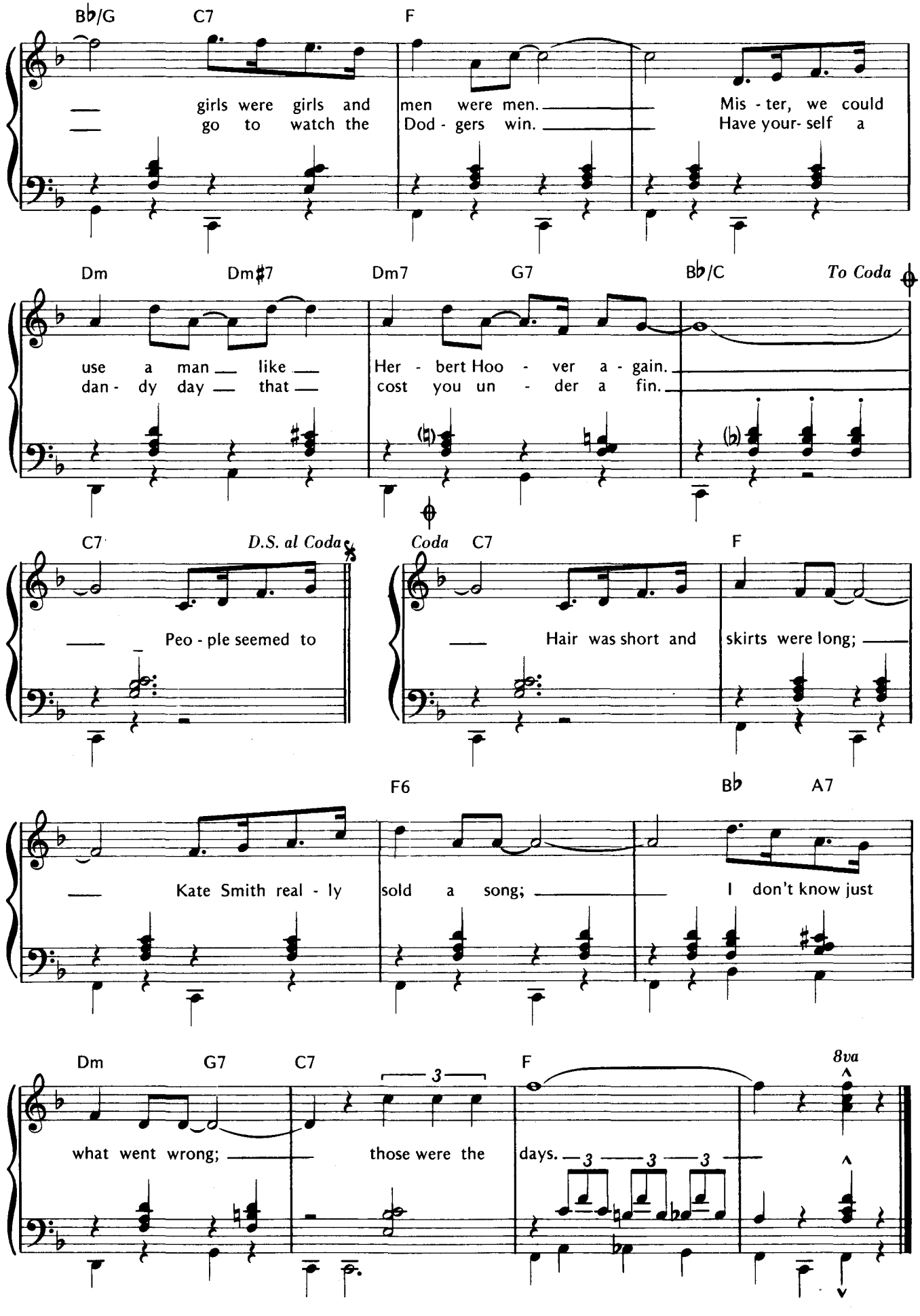

B♭/G C7 F
girls were girls and men were men. Mis - ter, we could
go to watch the Dod - gers win. Have your- self a
Dm Dm♯7 Dm7 G7 B♭/C To Coda
use a man like Her - bert Hoo - ver a - gain.
dan - dy day that cost you un - der a fin.
C7 D.S. al Coda Coda C7 F
Peo - ple seemed to Hair was short and skirts were long;
F6 B♭ A7
Kate Smith real - ly sold a song; I don't know just
Dm G7 C7 F 8va
what went wrong; those were the days.

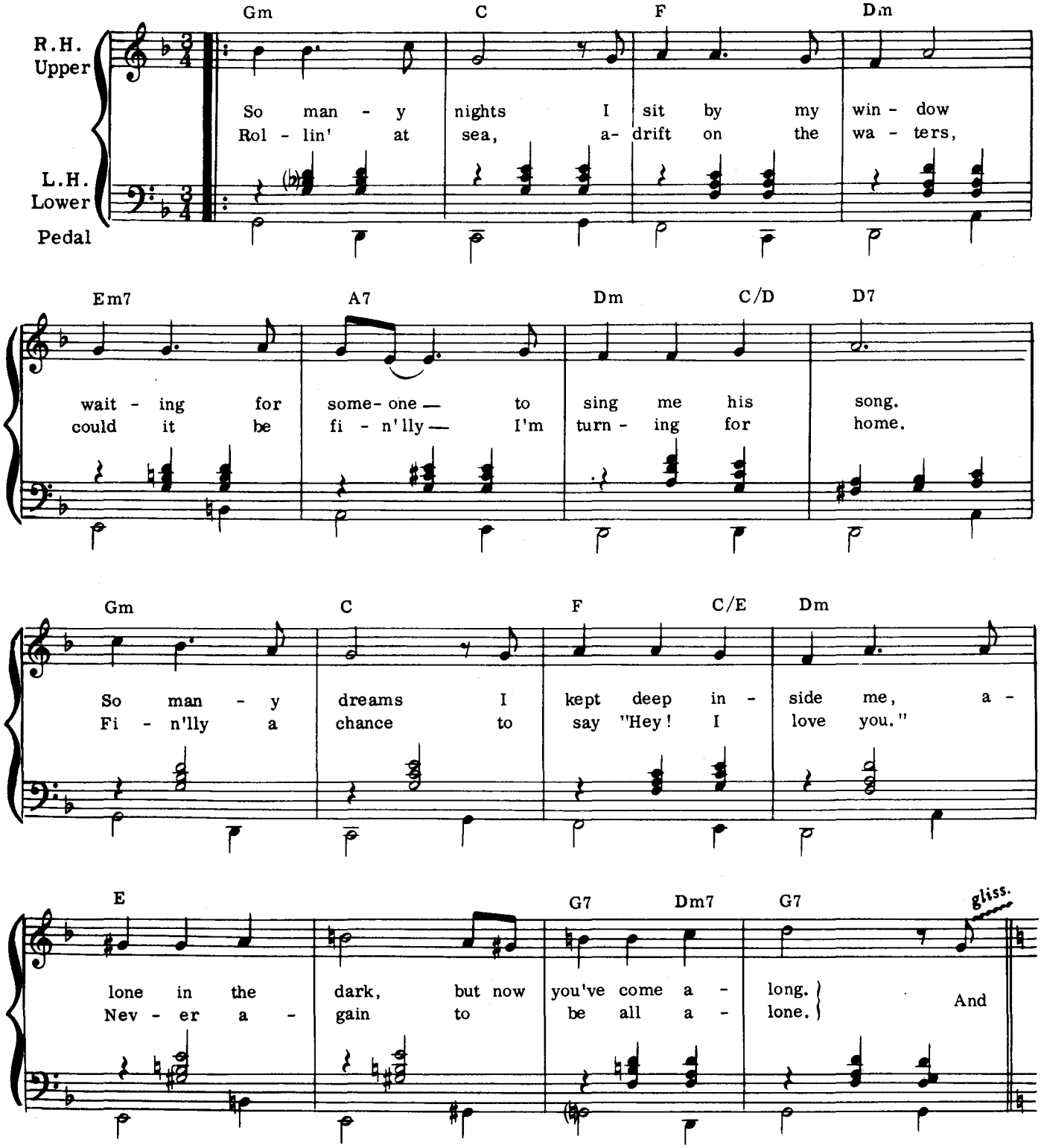
From the Columbia Pictures Release "YOU LIGHT UP MY LIFE"

YOU LIGHT UP MY LIFE

Upper:	Flute, Trumpet 8'	Upper:	40 6070 402
Lower:	Diapason, String 8'	Lower:	(00)5444 200(0)
Pedal:	Diapason 16'	Pedal:	5-4
Vib:	Normal	Vib:	Normal

Words and Music by
JOE BROOKS

Rhythm Unit: Waltz


Gm C F Dm
R.H. Upper
L.H. Lower
Pedal
So man - y nights I sit by my win - dow
Rol - lin' at sea, a- drift on the wa - ters,
Em7 A7 Dm C/D D7
wait - ing for some- one — to sing me his song.
could it be fi - n'lly — I'm turn - ing for home.
Gm C F C/E Dm
So man - y dreams I kept deep in - side me, a -
Fi - n'lly a chance to say "Hey! I love you."
E G7 Dm7 G7
gliss.
lone in the dark, but now you've come a - long.
Nev - er a - gain to be all a - lone.
And

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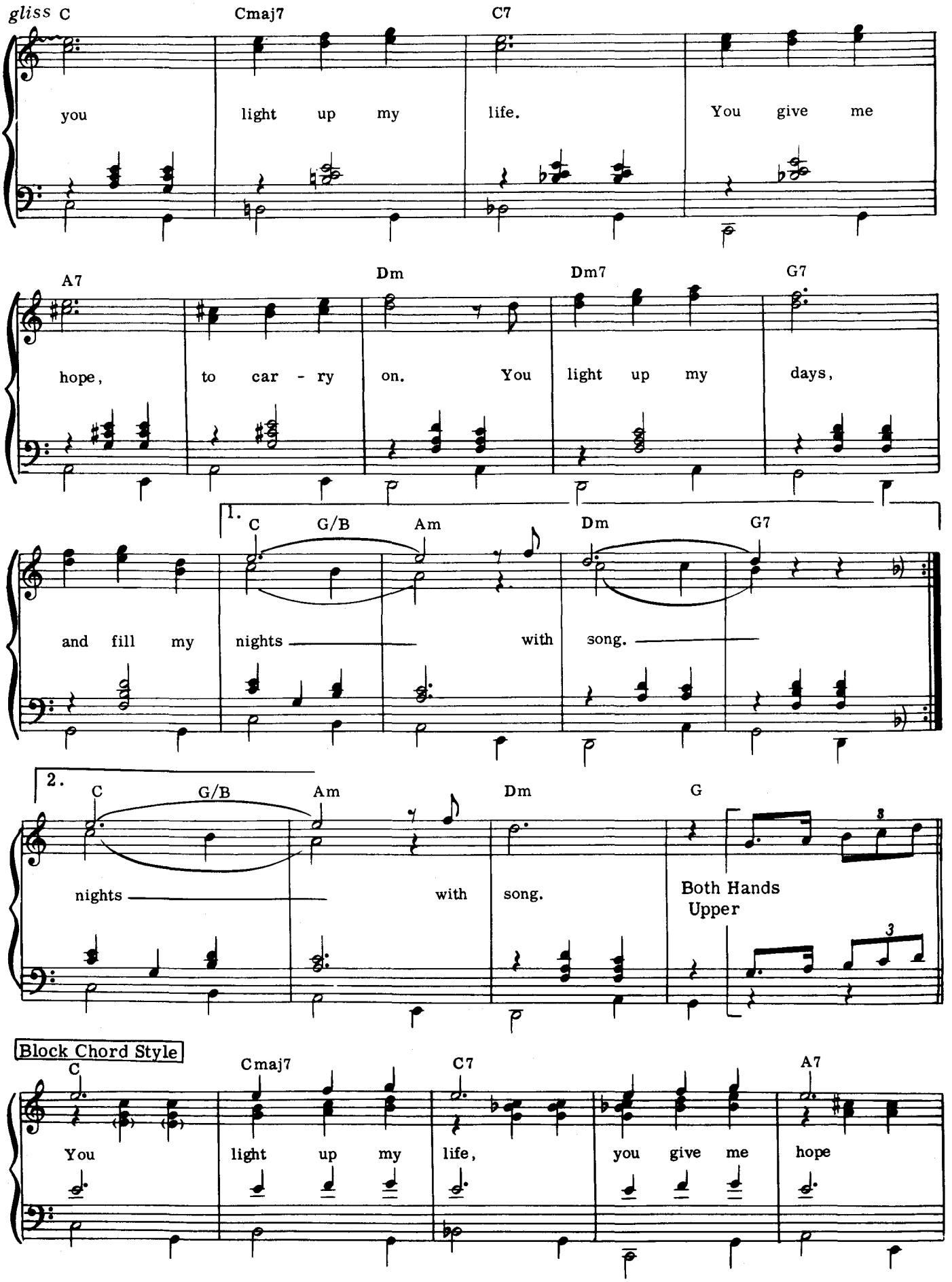
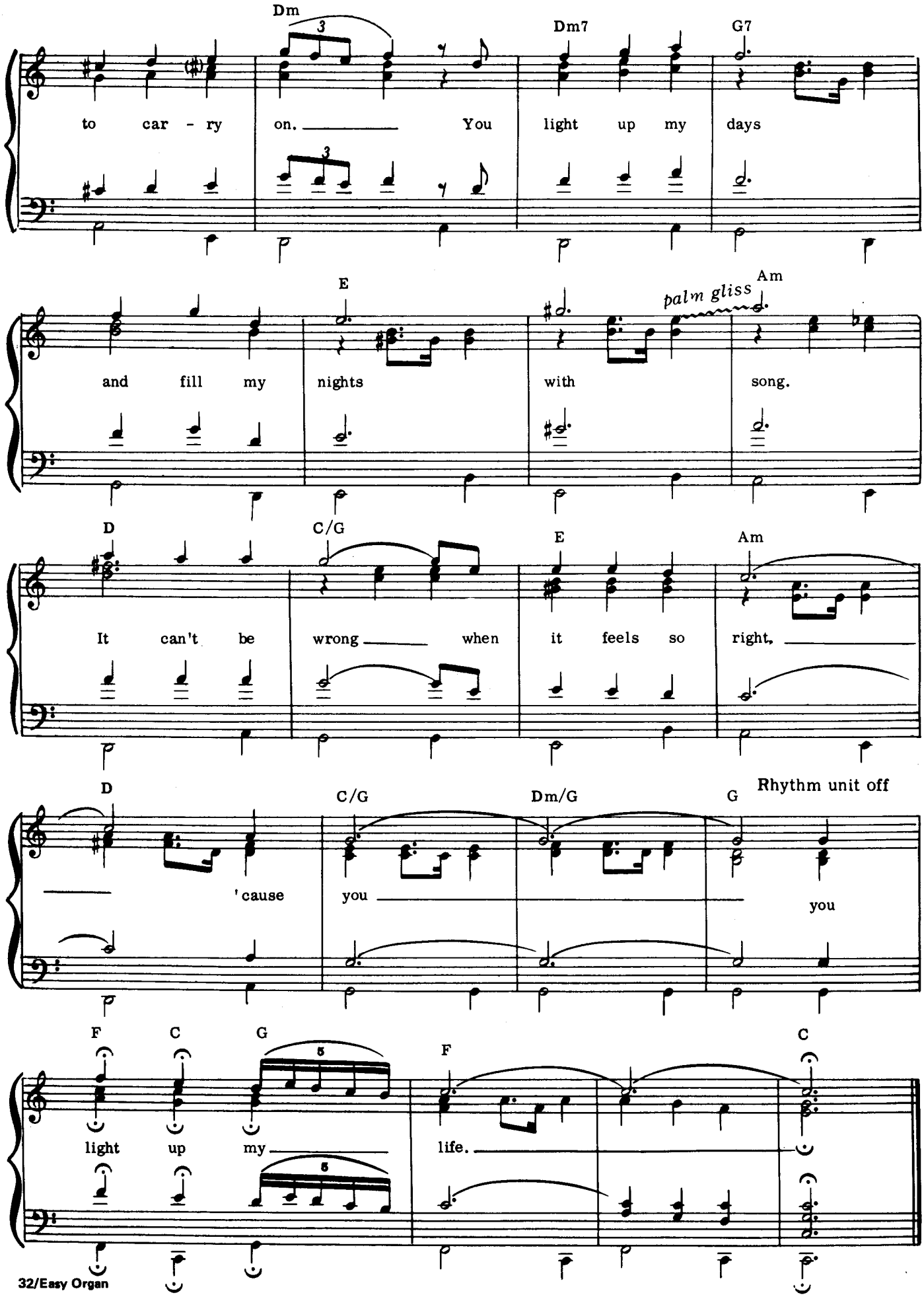

gliss C
Cmaj7
C7
you light up my life. You give me
A7
Dm
Dm7
G7
hope, to car - ry on. You light up my days,
1.
C
G/B
Am
Dm
G7
and fill my nights with song.
2.
C
G/B
Am
Dm
G
nights with song.
8
Both Hands
Upper
3
Block Chord Style
C
Cmaj7
C7
A7
You light up my life, you give me hope

Dm
Dm7
G7
to car - ry on. You light up my days
E
Am
palm gliss
and fill my nights with song.
D
C/G
E
Am
It can't be wrong when it feels so right,
D
C/G
Dm/G
G
Rhythm unit off
'cause you you
F
C
G
F
C
light up my life.

Come In From The Rain

Arranged by Dave Kopp

Words and Music by
MELISSA MANCHESTER and
CAROL BAYER SAGER

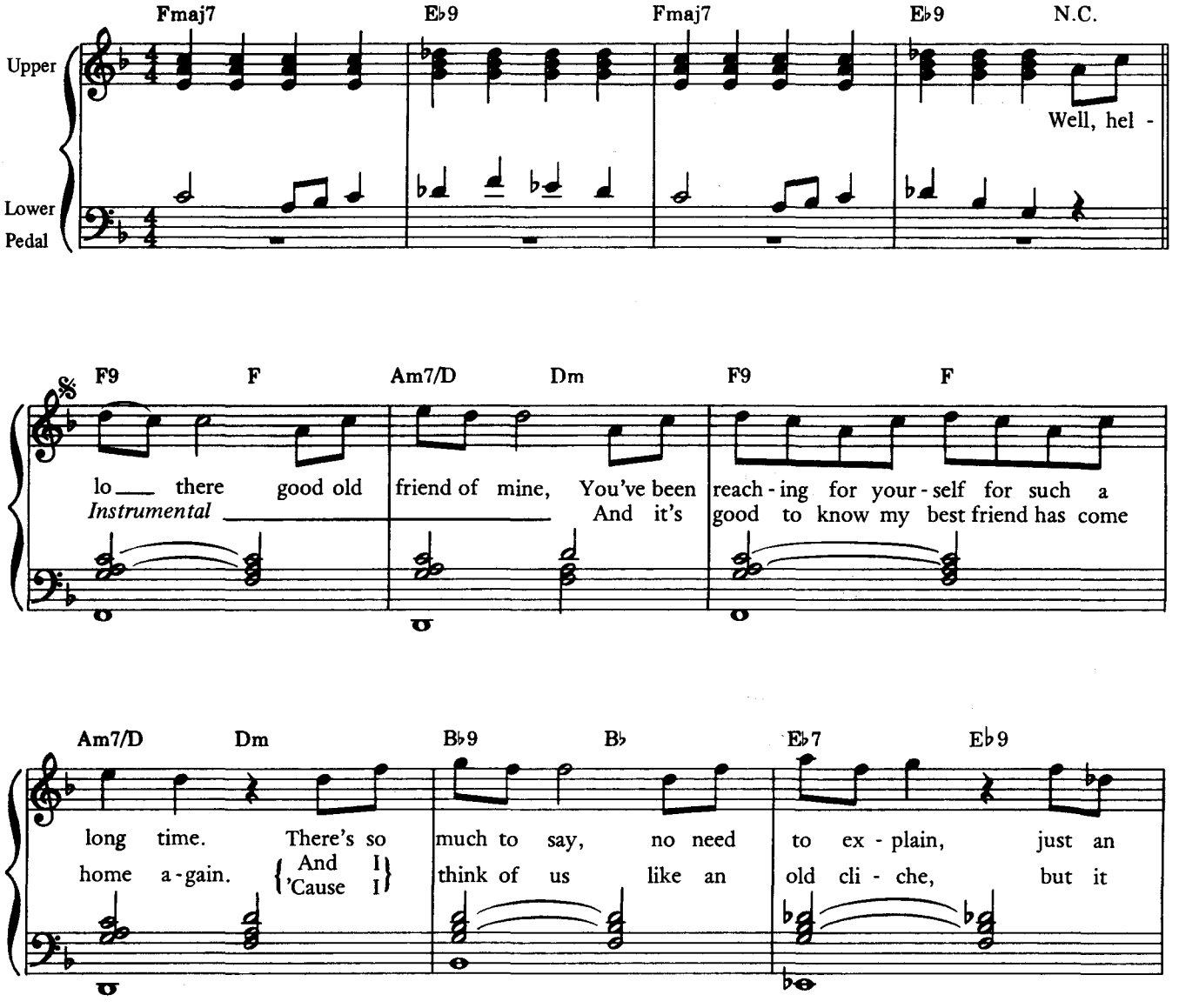
SUGGESTED REGISTRATION FOR
GENERAL ELECTRONIC AND PIPE ORGANS

Upper: String Chorus 8', 4'
Lower: Flute 8', String 8', Flute 4'
Pedal: Bourdon 16', Flute 8'
Vibrato: Heavy/Rotary: Fast

SUGGESTED REGISTRATION FOR
DRAWBAR ORGANS

Upper: Preset Strings
Lower: 02 7634 000
Pedal: 55
Vibrato: Heavy/ Rotary: Fast

Moderately slow



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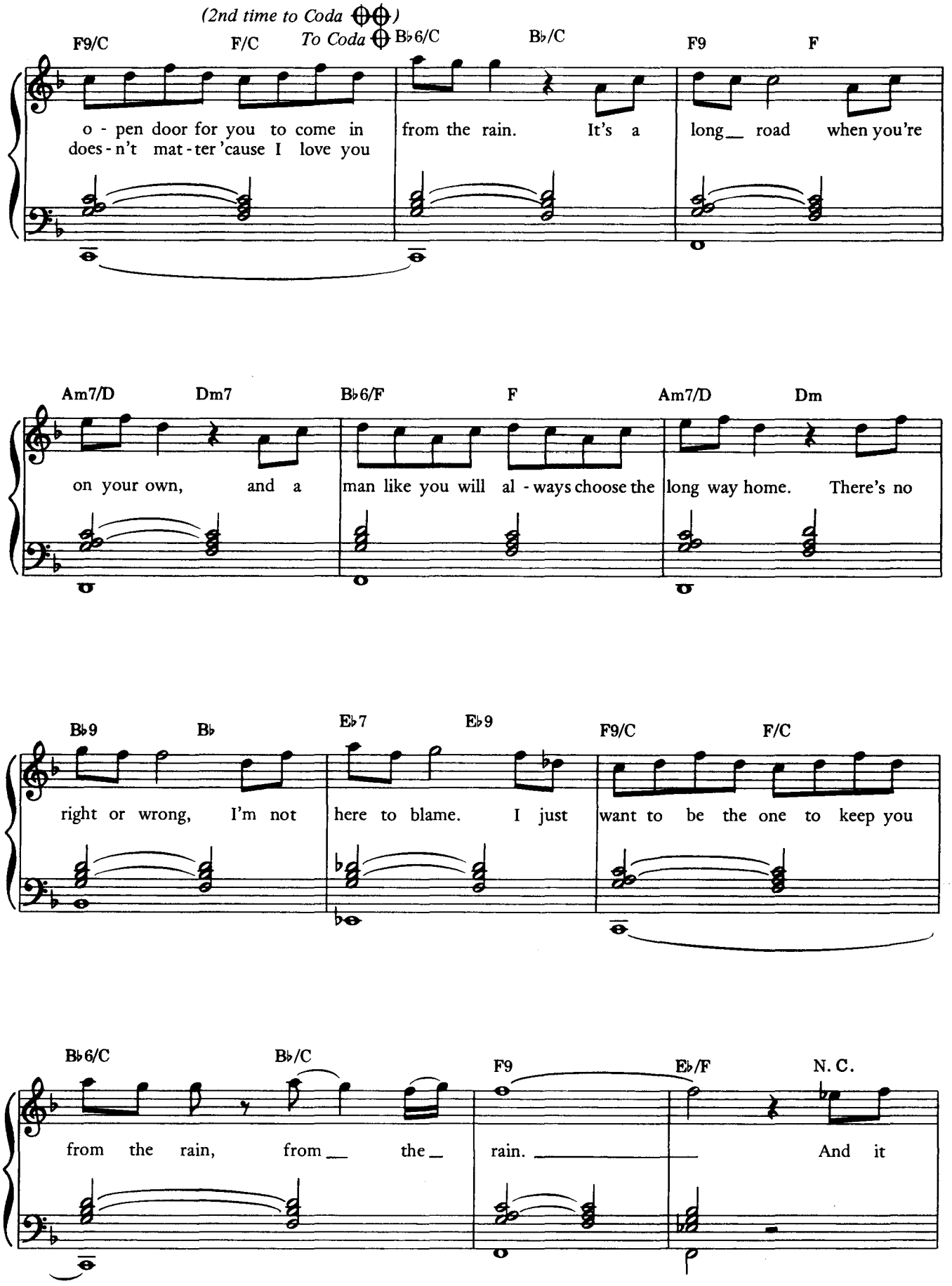
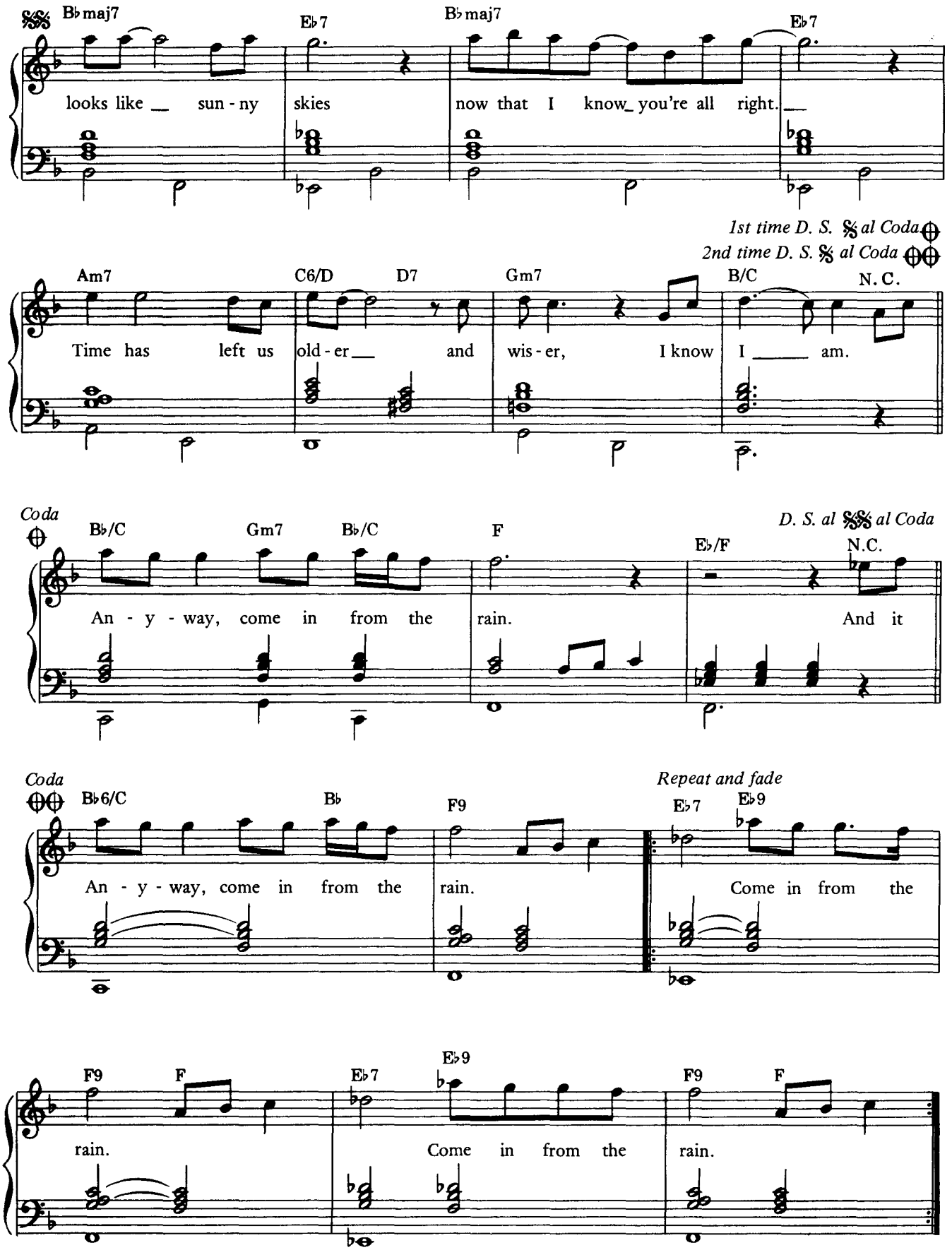

(2nd time to Coda ⊕⊕)
F9/C
F/C
To Coda ⊕
B♭6/C
B♭/C
F9
F
o - pen door for you to come in
does - n't mat - ter 'cause I love you
from the rain.
It's a
long__ road
when you're
Am7/D
Dm7
B♭6/F
F
Am7/D
Dm
on your own,
and a
man like you will al - ways choose the
long way home.
There's no
B♭9
B♭
E♭7
E♭9
F9/C
F/C
right or wrong,
I'm not
here to blame.
I just
want to be the one to keep you
B♭6/C
B♭/C
F9
E♭/F
N. C.
from the rain,
from__
the_
rain.
And it

B♭maj7
E♭7
B♭maj7
E♭7
looks like _ sun - ny skies now that I know_ you're all right._
1st time D. S. 𝄋 al Coda
2nd time D. S. 𝄋 al Coda
Am7
C6/D
D7
Gm7
B/C
N. C.
Time has left us old - er_ and wis - er, I know I _____ am.
Coda
B♭/C
Gm7
B♭/C
F
D. S. al 𝄋𝄋 al Coda
E♭/F
N.C.
An - y - way, come in from the rain. And it
Coda
B♭6/C
B♭
F9
Repeat and fade
E♭7
E♭9
An - y - way, come in from the rain. Come in from the
F9
F
E♭7
E♭9
F9
F
rain. Come in from the rain.

Rhythm Workshop

The Songwriter's Guide to Rhythmic Notation Part 1

by Ronald Herder

This is the first article in a mini-series of specialized guides to the songwriters among us, focusing on professionally accurate and effective rhythmic notation. Follow-up articles will appear in future issues.

Why bother about rhythmic notation?

Countless rehearsals and recording sessions have ground to a dead stop because the composer or arranger did not bother to give the player the best possible notation of this or that rhythm pattern. What happens? The player reads the part, plays it wrong, stops the rehearsal, scratches his head, talks to the leader, questions the composer/arrangers, gets things straight, pencils in the correction . . . and *then* resumes the session.

Not many sessions escape this typical scene, even among professionals who ought to know better. But among amateur songwriters, arrangers, copyists, and players, this stop-start scenario is played out again and again, until the rehearsal amounts to little more than an expensive, time-consuming, exhausting, and unproductive editing-and-correction session.

This recurrent problem is completely avoidable if someone (you? your arranger? a copyist?) pays scrupulous attention to the way each rhythm pattern is communicated to the player on the written page. This is not a hit-or-miss operation: good rhythmic notation follows exact guidelines.

A basic principle of good notation

For accurate performance, write each rhythm pattern so that *its beat structure within the meter* is instantly clear. This means that the *visual* appearance of the notated rhythm should neither hide nor confuse the basic structure of the meter of your music.

Meter and time signature

Meter is the way beats are grouped to form a measure. We speak of a "2-beat" meter, a "3-beat" meter, a "5-beat" meter, and so on.

A *time signature* is a number formula that describes a particular kind of beat grouping. Thus a "2-beat" meter may be numerically described by the formula "2/2" or "2/8"; a "5-beat" meter, by "5/4" or "5/16," and so on:

Metric structure: "primary" and "secondary" accents

Every meter has its own basic structure, built on two elements.

Its first element is the *primary accent*, or "downbeat": that is, the initial beat ("ONE") of the measure.

Its second element is the *secondary accent* within the measure. Whereas *all* downbeats are in the same place, regardless of which meter you are working with, the placement of the secondary accent *varies according to each different meter.*

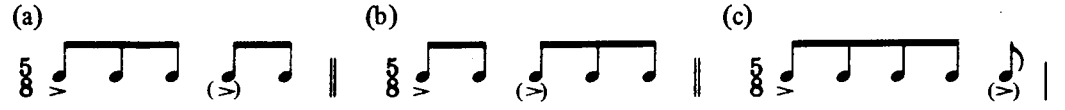
The secondary accent in a balanced meter

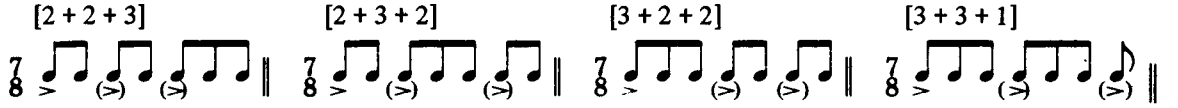
"A "balanced" meter is any beat grouping with an *even* number of beats per measure (2, 4, 6, 8, 10, 12, etc.). Thus, such meters as *2*/8, *4*/4, *4*/2, *6*/8, *8*/8, *10*/16, *12*/8, etc., are all balanced beat groupings. In other words, they are divisible into two equal halves.

Whereas the primary accent kicks off the first half of a balanced measure, the secondary accent begins the second half:

The secondary accent in an unbalanced meter

An "unbalanced" meter is any beat grouping with an *uneven* number of beats per measure (3, 5, 7, 9, 11, etc.). Thus, such meters as *3*/4, *5*/8, *7*/16, *9*/2, *11*/4, etc., are all *un*balanced beat groupings. In other words, they are divisible only into *un*equal parts. Moreover, the unequal parts will vary according to the composer's whim, based on the pulsation of the music.

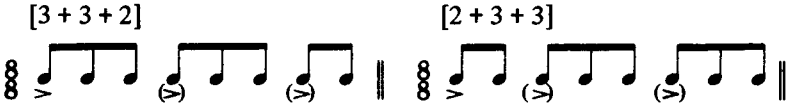
A very common example of variety within an unbalanced measure is the following setup of a 5/8 measure: In (a), the five beats are divided 3+2; in (b), 2+3; in (c), 4+1:

In even larger beat groupings — such as 7/8, below — there is still greater variety in placing the secondary accents:



But keep in mind that these metric divisions are not arrived at mechanically, as a mathematical exercise! These are rhythmic pulsations, notated to match the flow of the music. Some of the most effective applications of unbalanced meters, with their varying secondary accents, are found in Dave Brubeck's album, *Take Five* — a classic, pioneering adventure in jazz experimentation that breaks away from the traditional 4/4 format.

Exceptional secondary accents in a balanced meter

Although a balanced meter, such as 8/8, traditionally builds each measure in equal halves (4+4), it is possible to deliberately *un*balance the even number of beats if the music stresses an irregular pulsation:



The 3+3+2 construction of the 8/8 meter, by the way, is not confined to jazz experimentation, and is certainly not new in music literature. This subdivision lends enormous vitality and rhythmic excitement to any number of driving folk dances of Bulgaria, Rumania, and Hungary — an irregularity equally embraced by such "serious" composers as Béla Bartók and Zoltán Kodály.

Summary of Part 1

The concepts of balanced and unbalanced meters, and of traditional and experimental divisions and subdivisions of beat groupings, are fundamental to our understanding of how rhythm patterns should be notated for clarity and ease of performance.

Everything we do in this mini-series, in future studies, will be based on the simple, basic principles we've covered in Part 1. In fact, your easy grasp of our later work will come out of these preliminary steps, and will be made that much easier if you take the time to review this introduction and relate these ideas to the music you read and play every day. ♩

Organ Registration — The Importance of Reverberation

by Mark Laub

What is reverberation? What purpose does it serve? We might define *reverberation* as that part of a sound that reaches the ear after being reflected from the floor, ceiling, or walls, as distinguished from the sound that reaches the ear by a direct path through the air. Think of a Swiss yodeler whose voice bounces off the mountain walls and rolls around in the valley below: now *that* is reverberation! In music, particularly organ music, reverberation can play a great role in creating a musical atmosphere, or ambience, that makes the music come alive. We organists are fortunate that we can create and control the extent of reverberation that we apply to our music — we can simulate, in the home, the acoustical effect of playing in a large concert hall.

In order to provide some insight into how we can use reverberation, I posed a few questions to a sound engineer at a major recording studio. I was told that the individual artists and instrumentalists are highly aware of the effect of reverberation, and in most cases indicate to what degree they wish it applied to their performance. In recording, reverberation is generally applied *after* the actual recording, using a variety of mechanical processes. One such mechanical device is the "plate reverb," which is actually a steel sheet 1/4 inch thick, measuring four feet by eight. The plate is suspended in a sealed box with a microphone at one end and a speaker at the other. The sound from the speaker travels through the plate, losing intensity as it goes, and the "delayed" signal is picked up by the microphone. Another device is the "spring reverb," which uses a long spring instead of a plate. The sound is transmitted through the spring, producing an artifical reverberation effect. Then there are electrical systems, such as "digital delay," in which a sound is stored momentarily by an electrical circuit, then released, producing an echo effect. In most of these systems, the decay time can be altered, producing a wide variety of effects.

So much for how reverberation is produced. Let us come now to its effect and purpose, as it applies to the organist. We can use reverberation to 1) RETARD the build-up of a tone (or soften the "attack"), or 2) to PROLONG the tone after the key is released (increase the "sustain"). For instance, short detached chord structures do not have a chance of becoming excessively loud because the keys are released before the tones can accumulate or intensify. However, the experienced player can give life to such chords with a judicious use of reverberation — the rise and fall of the reverberant "echoes" of short chords create dynamic interest that may be lacking in the music itself.

As an example, try this on the organ you play. Set the reverb control on ***maximum.*** Using both manuals and both hands, strike a series of chords sharply, with the expression pedal well depressed. Release the keys prematurely as you go from chord to chord. Listen to how the reverberation picks up the sound, sustaining it well after the keys have been released. There is a sensation of spaciousness, perhaps even "hollowness." How can you use this effect to enhance your playing? Experiment with it. Don't use it all the time, and don't use it at maximum when you do use it, but think of it as a function of ***registration,*** not just as an effect. Even the slightest touch of reverberation can bring any music to life. ♩

Mark Laub is one of the most prolific arrangers of organ music in the country today, as well as a great favorite of teachers and students of the organ by virtue of his hundreds of publications and arrangements. He appeared as solo organist with Fred Waring and his Pennsylvanians at an official reception for Queen Elizabeth at the White House, and he has scored a number of television shows.

******

Johnny Mandel

continued from page 6

the music business, Mandel laughed and said "World War II." At 15, he was too young to be drafted, but he was good enough to play with the bands and orchestras working in and around New York. "With the big shortage of musicians, I was in a position to learn enough to hang on when those musicians came back." By 1945, Johnny Mandel was a jazz trombone player, as well as an arranger, "playing as much as writing," but writing enough to keep sending his arrangements around to other orchestras, taking them to rehearsals, etc. Band leaders taking advantage of Mandel's talents included Count Basie, Buddy Rich, Woody Herman, and Jimmy Dorsey.

As a composer, Johnny Mandel considers himself an "on demand writer," finding it difficult to write without a deadline. Some of these deadlines have produced film scores for *The Sandpiper,* featuring, the Grammy Award-winning song "The Shadow of Your Smile;" *The Americanization of Emily; The Russians Are Coming, The Russians Are Coming;* and *Being There.*

However, as Mandel looks to the future, he sees less film work. "In the movies I don't get to write *songs.*" So, Johnny Mandel is becoming more involved with making records, both as composer and producer. He is currently working with singer Lou Rawls, and looking forward to writing more songs. Johnny Mandel is an optimist, most proud of the song he "hasn't written yet." I, for one, can't wait to hear it! *J. Knowlton*

****

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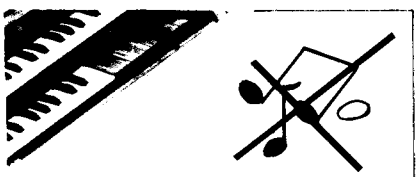

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***Plus** . . . song endings . . . rhythm workshop . . . playing Jerome Kern at the keyboard . . . "Show Boat"*

mailbox *continued from page 3*

Dear Sir:

In 1930 a dance band, The Auburn Knights, was founded at what is now Auburn University. Over the past 52 years it has turned out some great musicians, such as Gerald Yelverton (sax and clarinet) with Glenn Miller and Bobby Byrne, Dave Edwards (sax and clarinet) with Lawrence Welk, and the incomparable Tony Tennille. I played in 1932-35.

Each year we have a great reunion, at which the bands of the various eras get together, practice and give a concert. The 1930/39 group has been doing this since 1974.

We are running out of arrangements, and our pianist/arranger is running out of time to keep the book current. I need the name of some organization which would have arrangements of the 1930's, or someone who can make them on order. Any help you can give will be greatly appreciated.

James E. Vance
3500 Redmont Road
Birmingham, Alabama 35213

P.S. I failed to mention that the current Knights are good beyond belief!

We suggest you write to the Music Exchange, 1619 Broadway, New York, NY 10019. It might be a good idea to call them (212) 245-8860 to discuss terms, as they are more receptive to the idea of shipping large orders. However, they do have old band arrangements in stock.

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★*If I Were A Rich Man*

PLUS

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A Guide to rhythmic notation
Adding variety to your style at the keyboard